

THE OLYMPICS BROUGHT TO YOU BY ... PAGE 6



BRENT OLIVER.

**GREEN PEPPER RECORDS
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Cover Story by Steven Sandor • Page 17

**VOICE INDUSTRIE
DUO EMBRACES NEW ERA
OF ELECTRONICA**

Music by David Gobeil Taylor • Page 16

**EARTHQUEST
MUSEUM ESPOUSES
GREEN LIVING**

Exhibits by Danielle Zyp • Page 26

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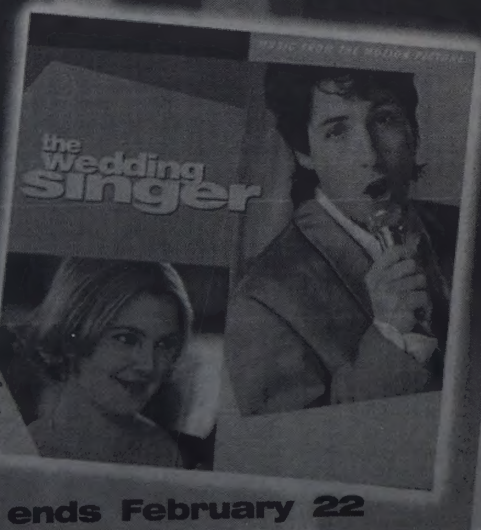
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WEEKLY

Opinion • 6
Letters • 6
News • 7
Books • 8
Humor • 9
Sports • 10
Snow Zone • 10
Style • 12

Money • 13
Home Page • 14
Music • 15
Music Notes • 15
All That Jazz • 19
New Sounds • 23
Profiles • 24
Dance • 25

Theatre • 25
Visual Arts • 25
Film • 28
Minute/Movies • 33
Listings • 34
Food • 36
Classifieds • 40
Hey, Eddie! • 42

Opinion • 6

So, looking forward to the Winter Olympics, eh? Prepared to lose several hours of sleep a night so you can watch the events live from Nagano, Japan. But are you watching a sporting event or just a cleverly packaged commercial? *Vue* Editor-in-Chief Steven Sandor says that the Olympics no longer have meaning.

Style • 12

It may be the dead of winter, but the time is ripe to start shopping for that bathing suit that will knock 'em dead on the beach, by the pool or in the West Edmonton Mall's Waterpark.

Music • 16

Edmonton electronic-music duo Voice Industrie have softened their sound somewhat over the years. Like a lot of European industrial musical groups, the duo has embraced the dreamy sounds of electronica and incorporated them into their new sound.

Cover • 17

One CD. Twenty-one local bands. A local record-company operator gets a financial boost from a nightclub owner to release the album. This is the saga of *Edmonton Reproduce*, a compilation that does well to capture the pulse of this city's indie music scene.

Theatre • 25

University of Alberta students are staying on their toes as they prepare their musical tribute to one of the great songwriters of the 20th century. *Red, Hot and Cole* offers a frank look at Cole Porter's life.

Film • 28

Michael Keaton and Andy Garcia play black-and-white adversaries in the new film *Desperate Measures*. Me-thinks if you're a fan of either Keaton or Garcia, you go see it this week, because with the bad reviews this one's getting, it'll be out on video in no time.



The Provincial Museum of Alberta wants us to be home conservationists—or at least show us the effects of waste on our fragile ecosystem. The new exhibit, *Earthquest*, is aimed at kids, but Danielle Zyp found out there's a message there for adults, too. See Page 26.

Chris Penn, the portly brother of Sean, plays a cop with a gambling problem in the new psychological thriller *Deceiver*. *Vue*'s Patrick Vuong says the movie is a slick plot-twister. See Page 32.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best laid plans of mice and Karla Fay Tucker. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (zounds!) hand delivery. Finally Bill Clinton can concentrate Iraq's carpet-bombing instead of his own carpet-burning.

The Olympics: scandal and politics

Cloak-and-dagger tales belittle the sporting ideal

By STEVEN SANDOR

Last weekend, like every other day outside of summer, Oilers story after Oilers story were to be found on the front pages of the Edmonton dailies. Can't really blame them—NHL stories are easy to do, you can justify having three or four reporters on the Oilers beat, the press meals are good and they aren't as labor-intensive as covering fringe or amateur sports. The NHL is a very ordered society; players are always available after games and teams must follow a strict locker-room regimen when dealing with the press.

So it was really no surprise to see an item on Pierre Lueders, who won the two-man and overall bobsleigh title in Europe that same week, buried in the back pages of the sports section. Sure, the *Journal* can afford to send reporters to cover the British Open (which annually features zero Edmonton content) and the Super Bowl, but there's no budget to cover the exploits of an Edmontonian who's at the pinnacle of his sport.

Of course, that will change next week when Lueders competes at the Nagano Winter Games. The current mythology of sport places an Olympic gold medal far above a World Cup championship—and that's what has transformed the Games from being an institute for the philosophy of "Faster, higher, stronger" to a political and commercial arena. The Atlanta Games featured more corporate raiding than Wall Street—Michael Johnson's 200 m victory may be best remembered for his gold Nike shoes. His rivalry with Donovan Bailey was partially sparked by their sponsors, a battle of Nike vs. Adidas. Coolers shaped like Coke cans permeated

the Atlanta streets. IBM Computers continued to foul up scores throughout the competition. NBC made sure to highlight every American who finished 27th in a variety of events, while failing to mention the foreigner who actually won the gold.

Boy, how times have changed

When Pierre de Coubertin instituted the modern Olympic movement 102 years ago, he could not have imagined that the Games, designed to be an altruistic, Utopian celebration of peace on

The New Olympic Spirit



Earth—kind of like Christmas with sweat—would be transformed into one of Madison Avenue's most important shell-fests. As well, the Olympics are filled with partisan; politics and sport, unfortunately, go hand in hand. Boycotts shattered the legitimacy of the '76, '80 and '84 Summer Games. Adolf Hitler used the '36 Berlin Games as an arena to promote the idea of the Master Race and show off the power of the Nazis.

The Nagano Winter Games promise to further tarnish the image of what de Coubertin created to be the sporting ideal. Isn't it ironic that Fox TV put Tonya

Harding and Nancy Kerrigan on the tube this week, asking poor Nancy if she could ever forgive Tonya for hiring the now-famous pipe-wielding thug? Since the '98 Games will be filled with scandal, it is high time the final chapter of the Kerrigan/Harding affair be written.

Scandals? Here we go...

First, the international ski community is up in arms over the shape of the alpine skiing venue. If El Niño relents and Japan gets some snow, we'll be treated to the one of the shortest downhill in history. The problem? Japanese greenies don't want the course lengthened as it would encroach on an environmentally-sensitive area.

Skiing is not the only alpine event that has been tarnished before the Olympics have even begun. Snowboarding was supposed to be the hip, new event of the Olympics—the hot new sport which would attract a young demographic as freestyle skiing had done. But the world's best snowboarder, Norway's Terje Haakonssen—winner of 10 international gold medals over the last half-decade—has rumbled that he might just boycott the Games. If Haakonssen doesn't shred, his sport's legitimacy will be soiled.

The world anticipates two titanic figure skating battles. Canada's Elvis Stojko will hope that his superior athleticism will triumph over American Todd Eldredge's superior artistic impression. Teenage American rivals Michelle Kwan and Tara Lipinski don't harbor the same kind of hatred towards each other as Kerrigan and Harding, but they

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Tired of grubbing for the right synonym, metaphor or verse? Help your writing take flight through professional writing instruction. The U of A Faculty of Extension offers a variety of writing courses this year including:

- **Writing Family Stories**, Saturday, February 21
Local playwright, radio columnist and TV writer Marty Chan shows how to transform family experiences into amusing works of fiction that everyone can enjoy
- **You Be the Critic**, Saturday, March 7
Published writer Nora Abercrombie shares her insights into developing the skills and tools needed to be a critical arts journalist or to simply enrich your arts experience
- **A Taste of Haiku Poetry**, Thursday, April 16, 23 & 30
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Your VUE

Cartoonist under attack... again

I am a regular reader of *Vue Weekly* and I am truly appalled. In the past Grisdal has repeatedly proven himself to be a hack at best. In this week's issue (#121, Jan. 29-Feb. 4/98), Grisdal has surpassed himself. He has shown himself to be a misogynistic hate-monger. I feel that your continued inclusion of this weekly descent into depravity sullies your otherwise excellent magazine. (Not that the "Personal Ads" elevate the quality).

G. Tiffen,
Edmonton

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and e-mail to <office@vue.ab.ca>. Please include your full name and address. We reserve the right to edit letters for length.

The Olympics: scandal and politics
continues on page 8

VUE news



by Steven Sandor

A look back at the week that was...

New megabank could be worth \$450 billion

In the darkest days of the last Conservative government, the annual federal deficit, at its worst, hovered at around the \$40 billion mark.

That's a hell of a lot of money.

If the federal government approves the proposed merger between the Royal Bank and the Bank of Montreal, the new financial institution would have assets worth around \$450 billion CDN, or about 11 times the federal deficit at its worst-ever level.

The new megabank's market value would make it the 22nd largest bank in the world, 10th largest in North America, says Bank of Montreal spokesperson Joe Barbera from the corporation's Toronto head office. In laymen's terms, the bank's market value is decided by the number of shares multiplied by the value of the shares.

But when it comes to total assets, the new megabank's kitty of \$450 billion would make it the fifth largest on the continent.

Currently, the proposed bank merger is being studied by the Federal Competitions Bureau. Under the Bank Act, finance minister Paul Martin will have the final say on the new megabank.

"With all the new players in the U.S. and Europe, we need to enlarge to compete. We need to level the playing field," says Barbera. "Already, the federal government has granted a lot of liberty to the financial institutions, creating an 'open skies' policy of sorts."

Thanks to the new power of credit card companies, mortgage companies and credit unions, Barbera admits that "size is important" if the chartered bank is to compete on that same new open skies market.

Barbera says that Canada is the only G-7 nation which doesn't house a major financial institution. The merger could change all that.

"We need the clout. Canada is very dependent on international trade. This merger will help us facilitate trade with the rest of the world."

Martin scolded the banks for jumping the gun when they announced the merger two weeks ago. He said the banks should not consider the merger a done deal. But Martin will be under some heavy pressure—the banks made the announcement as the loonie struggled, unsuccessfully, to break the 70-cent-US barrier. A new megabank will attract foreign investors and may boost the value of the dollar—something the Bank of Canada's monetary policy failed to do.

"I don't think we'll affect the value of the dollar, at least not directly," says Barbera. "But it would be a credit to the government for the clout it would gain for having a major player on the international market. We can help open up a global treasure trove for exporters and that



would have a positive effect on the economy."

Those green fans sure spent their green

Stop your bellyaching, Eskimos fans. The fact that Saskatchewan, not Edmonton, got the honor of being the Western team to be stomped on by the Argos in the Grey Cup was the best thing possible for this city.

Economic Development Edmonton estimates the 25,000 or so visitors who arrived in Edmonton for the '97 Grey Cup had an economic impact on the city worth \$28 million. Obviously, if the Eskimos had made it to the game, slightly fewer people would have landed in the city for our national football championship—and bar owners and hoteliers would have been worse for it.

The profits from the game totaled \$3.3 million, with \$700,000 going to the EDE and the rest going into Eskimos' coffers. The game itself took in revenue just short of \$8.85 million.

Wow, what a weird year. We have a story where the Canadian Football League makes money—and the Super Bowl is a nail-biter while the Grey Cup was a blow-out. Go figure.

On the subject of games, yet another VLT protest

The Alberta Liberals renewed their attacks on VLTs last week.

The Liberals point to the government's '96-'97 annual report, which shows the government's income from lotteries alone was \$147 million. In that same year, the government put \$107 million

in lottery money on the Community Facility Enhancement Program, a fund which allows municipalities from across the province the chance to access funds for renovating or building rec centres, arenas, community centres, etc.

Meanwhile, the VLTs raked in close to \$460 million, over three times the money Albertans put into lottery tickets. Obviously, we prefer video Keno to Lotto 6/49.

The '97-'98 budget earmarks \$123 million for the CFEP, so the Liberals contend VLTs could be pulled from the province without having any negative effect on the grant money going to community leagues, churches and charities across the province. The \$123 million could be covered by lottery revenues alone.

So what happens to the VLT money? In the budget, the government earmarked \$456 million—\$4 million less than the sum of all VLT revenues—for the general revenues coffers, which means the money may not be returned to the communities who are plunking change into the one-armed bandits.

The Liberals will be spreading the anti-VLT word with a letter-writing blitz aimed at community and church leaders across the province.

"There is a lot of misinformation out there regarding VLTs and how community organizations get funded," said Opposition Leader Grant Mitchell. "We want to make sure community leaders have the government's own numbers in front of them before any crucial decisions are made that will impact their communities."

"It is clear VLTs hurt people

and undermine families and communities. Unfortunately, the Premier and the pro-gambling special interest lobby don't care how they make a buck."

Kids' Fest will have animated backing

If you're the kind of parent who doesn't like the amount of cartoons your children watch every day, maybe you'll like the idea of having your kids making cartoons a little bit better.

Planet Teletoon will be the centerpiece of the 1998 Northern Alberta International Children's Festival. Once inside the tent, kids will have the chance to get some hands-on experience with animation. There will be lessons from the pros, where kids will learn the basics and some industry-standard tricks. Of course, the kids will get a chance to take home a bunch of animation goodies so they can keep drawing at home.

The Festival, which will run May 26-30 in St. Albert, unveiled its line-up last week. Kids will get the chance to create out-of-this-world crafts (call Scully and Mulder) while the entertainment will focus on experiencing cultures from other parts of this planet. The Saigon Water Puppet Theatre of Vietnam, Acadian musicians Barachois, Irish folk-tale tellers Tir Na N-og and Zimbabwean a cappella group Sunduza will headline the mainstage at the Arden Theatre.

Maybe after the festival is over, you'll find that your child will create the next *Ren & Stimpy*, *Duckman* or *South Park*. Wait, maybe you don't want them trying that hard...

VUE POINT
by LESLEY PRIMEAU

Let's take a hard look at WCB

Workers Compensation. Just hearing these two simple words strikes fear in the heart of mere mortals. When I first started in talk radio, I was cautioned about doing programs on the WCB. To this day, most talk show hosts avoid the WCB because it's very hard to actually figure out what's going on. I'd say it was damn near impossible to actually get to the truth because the truth of the matter seems to be guarded better than one would expect Fort Knox to be.

In the province, I take it that the WCB was started as a win-win situation. If you were injured at work, the Insurance (WCB) would kick in. The injured worker would be taken care of, the company free of civil remedies (read "lawsuits"). In principle it sounds like a decent plan—a plan, however, that hasn't worked for the very people it should.

Last week I invited Frank Pagnotta and Ralph Teed from the Injured Workers Coalition Society on my show. Pagnotta recently went through an Access for Information inquiry and basically detailed fault after fault with the procedures of the WCB. He laid bare the facts of file mismanagement. It appears that over 1,700 files were suddenly "discovered" resting in a building somewhere—parts of files that may have been germane to existing cases. Pagnotta's contention was that without having your entire file in one place, when you want for appeals you were dealing from a substandard deck. How could the WCB rule on a case that was incomplete?

Now, I can't begin to know the workings of the WCB. All I hear about are the incredible tales of woe: from injured workers who are sent back before injuries are properly healed; from widows who suddenly had no revenue; from workers who claim their doctors' reports are just not good enough, even though their doctors might be leading specialists; from disabled who live in pain and the guilt of not working. Surely not all of these people can be lazy folks looking for a free handout... can they?

Is it time for an all-out inquiry?

Now the WCB seems to have a few problems on their desks. The workers think now's the time for an all-out inquiry. And you know what, I think they're right. If the government has nothing to hide then they should order an inquiry and it should implement a WCB ombudsman—and it should make an effort to take the WCB out of the dark and make it open and accountable. It's my feeling (and again, I could be wrong) that those having trouble with the WCB are those looking for long-term disability. I have to confess I hear lots of great tales about those seeking short-term relief who are dealt with quickly, but that's not enough. When a worker's life is changed forever, it needs to be addressed—quickly, compassionately, fairly.

And lest you think I'm only picking on the WCB, here's a word for the workers of the province. You must get one group together and work as a team. There are far too many injured workers' voices and not enough cooperation. The problem is, the workers are trying to save their lives, their marriages, their future, and usually can't take the time to unite. But unite they must or their voices are lost. I don't personally believe any injured worker in this province should have to wait years for help. If they must, then it's time to scrap Worker's Comp and allow these workers to seek redress in court (as really, you are now doing). It's a shame (yes, ya help build Alberta strong and when you need the strength, where is it?)

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

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- 2) *Paradise*
- 3) *Tom Morrison* (Random House)
- 4) *Barney's Version*
- 5) *Herbert Ascham* (Knopf)
- 6) *The Underpainter*
- 7) *Jane Urquhart* (McClelland & Stewart)
- 8) *A Certain Justice*
- 9) *P.B. Jones* (Knopf)

Fiction: Trade Paperback

- 1) *The Englishman's Boy*
- 2) *Guy Vanderhaeghe* (McClelland & Stewart)
- 3) *Ward and Glast*
- 4) *Stephen King* (Penguin)
- 5) *Call on Your Knees*
- 6) *Ann-Marie MacDonald* (Vintage/Random House)
- 7) *Elizabeth Hay* (McClelland & Stewart)
- 8) *Small Change*
- 9) *Elizabeth Hay* (The Porcupine's Quill)

Fiction: Mass Market

- 1) *The Partner*
- 2) *John Grisham* (Bantam)
- 3) *Harriet's Best*
- 4) *Patricia Cornwell* (Berkley)
- 5) *Otherland*
- 6) *Tad Williams* (DAW)
- 7) *To the Hilt*
- 8) *Rich Francis* (Pan)
- 9) *SH is for Hallel*
- 10) *Sue Grafton* (Fawcett)

Non-fiction: Hardcover

- 1) *Midnight in the Garden of Good and Evil*
- 2) *Reflections of a Siamist*
- 3) *John Halden* (Bantam)
- 4) *John C. Robie* (McClelland & Stewart)
- 5) *Scorned and Beloved*
- 6) *Bill Richardson* (Knopf)
- 7) *Angela's Ashes*
- 8) *Frank McCourt* (Scribner)

Non-fiction: Paperback

- 1) *Don't Sweat the Small Stuff*
- 2) *Richard Carlson* (Hyperion)
- 3) *Gordon Page's 1998 Guide to Mutual Funds*
- 4) *Hamie's Children*
- 5) *Judy Schultz* (Red Deer College Press)
- 6) *Gordon Page's 1998 Buyer's Guide to RRSPs*
- 7) *Gordon Page* (Prentice Hall)
- 8) *Money Coach Guide to Top Funds 1998*
- 9) *Kiley Haynes & Michael Haynes* (Addison Wesley)

BESTSELLER information
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Billboard book details musical history

By AMY HOUGH

Working in an office full of music critics is no walk in the park. All of us (Shaw, Sandor, Gobel Taylor, North, Johnston, Johnson and myself) think we know everything about our musical fields. Which, I must say, is often true but sometimes our fields of interest cross-over and that is when the fighting begins. Many a hair-pulling fight has had to be stopped over who wrote the original to what song and what year it was released.

Now we can resolve our disputes without reverting to fist-cuffs. *Vue Weekly* has just received

its copy of the fourth edition of *The Billboard Book of Number One Hits* by Fred Bronson. Chronicling every weekly number one hit to make the *Billboard* charts from July 9, 1955 to Oct. 11, 1997, this book is a must-have for any music aficionado.

books

REVUE

Fred Bronson • *The Billboard Book of Number One Hits*, fourth edition • *Billboard Books* • 884 pp. • price as marked

Astound your friends with your musical knowledge

Each artist or band whose song has reached number one on the charts has a full-page dedication including picture, writing and producing credits and biography. The book also contains loads of trivia like: Which

artist had the most weeks at number one? Elvis Presley with 79 weeks. What song had the biggest jump to number one? The Beatles' "Can't Buy Me Love" which jumped from 27 to number one in 1964. How many songs debuted at number one before 1995? None. After 1995? Seven—hmm, that's a conspiracy for Margolis all right. Now where did I put his hotline number?

The biographical information on the artists and bands is quite detailed and offers quirky tidbits of info that few will know. For example did you know that Motown's first number one hit was "Pleasant Mr. Postman" by the Marvelettes and that the Marvelettes' original band moniker was the Casinets—as in can't-sing-yet?

Author Bronson certainly

knows his stuff. He currently writes the Chart Beat column in *Billboard* and has written three other books concerning music: *Billboard's Hot 100 Hits*, *The Billboard Book of Number One Rhythm and Blues Hits* and *Dick Clark's American Bandstand*. Bronson also writes for the *American Music Awards*. This is a book written by a music lover for music lovers.

There is peace among the music critics tonight. Now we all gather around our *Billboard* book and look up what song was number one on the birthday of whoever happens to walk in the office—but of course we all have to offer suggestions as to what it is going to be. Oh damn! Put down that letter opener, Sandor!

The Olympics: scandal and politics

⇒ continued from page 6

do have a heated rivalry. But the skating world has been tainted with controversy, too. Canadian Emmanuel Sandhu was denied the chance to compete in the Games because he missed a number of competitions due to injury, even though he is clearly Stojko's heir apparent. And figure skating has always been under attack thanks to its elitist judging system, which factors up the favorites. If you like underdogs, don't watch Olympic figure skating—because the competition is never conducted fairly. The judging has been altered this year to put more emphasis on artistic merit, which will hurt Stojko in the long run.

Coke, it's the real thing—for Austrian skiers

Drug scandals have already reared their ugly heads. Two-time ski jumping world champ Andreas Goldberger has been banned by the Austrian Ski Federation because he was caught snoring coke in a Vienna nightclub. Because he's never been caught by International Olympic Committee-sanctioned drug tests, he's free to compete if another country can make him a citizen in time. Goldberger has taken the Austrian government to court, because he wants to ski for the mighty alpine nation of Grenada. Austrian slalom champ Elfi Eder, also busted for drug use, also wants to compete for the island best known for being the site of America's most one-sided military invasion.

Of course, the front-and-cent-

re event of this year's Winter Games is the reformed ice hockey tourney. For the first time, NHLers will participate. But a number of Russians, thanks to a hatred of the old-school of their Hockey Federation and the involvement of organized crime in the game, said "nyet" to the tourney. Old-guarders Igor Larionov and Viacheslav Fetisov aren't going. Neither is goalie Nikolai "The Bulin Wall" Khabibulin, who is still feeling the snub of having his '92 gold medal stripped from him by then-coach Viktor Tikhonov. Sergei Fedorov and Alexei Zhamnov waffled before finally accepting, but the Russian team is an emaciated one.

Sweden, led by star snipers Peter Forsberg and Mats Sundin, will be formidable. While Canada and the United States duked it out for the '96 World Cup, Sundin was easily the tourney's best player. Remember, Sweden outplayed Canada in the World Cup semifinals, but lost in overtime. They are a serious gold-medal threat.

What about the Moose?

Of course, Canadians are still scratching their heads over the exclusion of Mark Messier from the hockey team. There will be no McDonald's gold medallions or Esso trading cards depicting the former Oilers great. Still, the Canadians have a strong team, but have to deal with the pressure of being the favorites, even though they were the World Cup bridesmaids.

Meanwhile, while Canada's youth program has been developing over-sized slugs with poor stickhandling and scoring ability (but boy can they hit—duh), the Americans have revitalized their hockey program by developing the top young skill players in the world. While we give the world

junior busts like Alexandre Daigle and Pat Falloon, the Americans have developed a bumper crop of young players like Keith Tkachuk, John LeClair and Mike Modano, simply because their hockey people are smarter than Canadians. While Canadians have proudly preached dumb-hockey-is-better, that dump-and-chase is good, that a player isn't any good unless he weighs over 200 lbs. and is over 6' tall, the rest of the world is passing us by. At least the Americans still teach stickhandling. The American team, on paper, is better than the Canadian team. And that bullshit about Canadians having more heart than anyone else? It's just another generic cliché from the "I Am Canadian" stupid school. Canada might win the gold—but it will be our swan song. The nucleus of our team is well in the autumn of their careers. Meanwhile, the Americans are young, tough and have proven the NCAA system is probably a better route for young players than junior. Look at the top 10 rookies in the NHL. Only two are Canadian (Patrick Marleau and Mike Johnson) and the best Canadian of them all—Johnson—played college hockey in the United States, not junior. The best Canadian player of all, Paul Kariya, also played in the NCAA.

At least the NHL tourney promises to be better than the basketball debacle. The IOC allowed NBA players to compete in the '92 Barcelona Games—and for the last two Olympics, the only fun in watching the Dream Team is seeing who they will cream by a century. At least the NHL's talent pool is more internationally-based.

What a rivalry for the women

Women's hockey makes its debut at these Games. Of course, we all

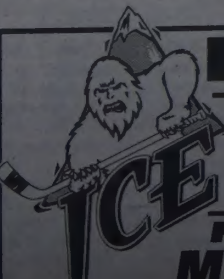
know about the great rivalry between the Americans and Canadians. The Canucks have won every World Championship to date, thanks to the exploits of star players Nancy Drolet and Cassie Campbell. But the Americans, led by Cammi Granato, have become solid rivals—last year's World Championship game was decided in overtime. But even this event was tainted by a minor scandal when members of the Canadian coaching staff were accused of sexual improprieties by a disgruntled player who didn't make the cut. While the women don't have the star quality of the men, at least their rivalry will be conducted for the sake of sport, not the bottom line.

Canada's biggest bright spot may be speed skater Carlianne LeMay Doan, who has set a slew of world records through her World Cup career. A series of gold medals would be a fitting addition to her mantelpiece.

Thanks to time zone differences, if you want to watch the Games live, you'll need to sacrifice some sleep. The CBC's live coverage of the games begins at midnight every night and runs until 3 a.m. The second segment of live broadcasts begin at 5 a.m. nightly.

Hopefully, someone from the Edmonton media will be awake if Luaders wins a medal. Or maybe the CBC will have broken to commercial coverage to pay for what has become the most overblown athletic hypefest we know.

Originally, de Coubertin was opposed to the idea of a Winter Olympics before the inaugural '24 Games in Chamonix, France. If he saw what has happened to it in the modern day, I'm sure his conviction would even be stronger now.



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Mad Dr. Hatter obsessed with being on time

Horology mixes with psychology for watch-laden doctor

by JARON SUMMERS

Dr. Hatter, who lives in Second City, Sask., is probably the only person in the world to combine horology and psychology. The result is a highly lucrative career.

The 42-year-old, dusty-haired psychologist comes from generations of expert watchmakers, or horologists.

Said the good doctor: "My family has been consumed with time for centuries. We started our business in this country at 9:01 a.m., Jan. 4, 1896."

Until he was 17, Dr. Hatter worked in his family's jewelry shop as did his father, grandfather and great-grandfather. "I figured I'd spend the rest of my life there but Dad wanted me to get a college degree to learn more about our family's phobia," he said.

The Hatters are plagued by tardophobia, a pathological fear of being late. Dr. Hatter points out people who fret about showing up early for appointments exhibit a variation of the disease: antitardophobia.

"People scoff at tardophobia but those same people can tell you the birthdate of each of their children, as well as

the exact minute they were born. It's just a matter of what's important and darn it all, some of us think being on time for a friggin' meeting happens to be important," said the pale, blue-eyed psychologist.

If two stop, I'll rely on the third

This may explain why Dr. Hatter wears three wristwatches.

(After our interview he also admitted to carrying a pocket watch, purchased 4:22 p.m., March 7, 1991.)

Dr. Hatter, using yellow Post-it notes and mini tape recorders, keeps a minute-by-minute diary of almost everything that happens to him. This obsession with time is quite profitable in Dr. Hatter's case, since he makes over \$2,000,000 annually out of other people's tardophobia.

"Basically what I've done is turn a phobia into a money machine. After I graduated [4:07 p.m., June 22, 1989], I started a practice as a psychologist [10:04 p.m., Oct. 22, 1989] and almost went broke. I had to work part-time repairing timepieces. Luckily, dad had trained me well."

After meeting the woman he was to marry, Alice Liddell (4:07 a.m., Dec. 25, 1990) at a Christmas party in Edmonton and discovering she too suffered from tardophobia (It was a match made in Geneva), Dr. Hatter decided to combine his love of clockmaking with their shared

phobia.

From that moment (4:07 a.m., Dec. 25, 1990), the Hatters never looked back.

"I went from having a private practice to a clinic that employs 17 people. We opened the office at 10 sharp, April 2, 1991, and are now franchising clinics in a dozen Canadian and 22 German cities."

Appointments on the dot

Dr. Hatter discovered that once tardophobists really knew what time it was, they were able to maintain extremely accurate appointments. Their guilt left them as they transferred it to those they had engagements with.

Using state-of-the-art electronics, Dr. Hatter and his team link a home or business to the world's most accurate clock.

"We use infrared signals to synchronize watches, micro-waves, coffee makers, VCRs and other appliances."

Dr. Hatter calibrates his clients timepieces from the Ottawa atomic clock, accurate to plus or minus one second every million years.

"Since that is many times longer than we humans will last as a race, nearly all of my patients are satisfied," said Dr. Hatter. "However, Mrs. Ralph Klein has phoned me repeatedly to notify her the instant our government gets its clock fixed. She is the only client that I've had to place on heavy Prozac. I started

her therapy 4:11 p.m., January 2 right after a soufflé fell which she had erroneously timed."

The rest of Dr. Hatter's clients seem delighted with his intervention.

"Are these people cured?" he asked rhetorically.

"Who's to say? All I know is they live with their phobia and almost seem to enjoy it."

A steep bill

Clients pay \$20,000 for Team Hatter to get them in sync. Fortunately, these patients are nearly all from the top five per cent of moneymakers.

"The wealthier a person becomes, the more he's concerned with the value of time," said Dr. Hatter. "His own time, not other people's, and certainly not someone from a lower income strata. This explains why a successful doctor will keep patients waiting for days while he fixes

ates on a noon tee-off time in Banff."

Dr. Hatter said men, rather than women, insist on the most accurate timepieces.

"Probably because of the male preoccupation with sports where a tenth of a second can mean the difference in the Stanley Cup. And, depending on one's point of view, time perception changes. Men think they can love a woman all night long for hours on end, but women often complain their partners intimacy can be measured in minutes, even seconds."

As with everything else in his life, Dr. Hatter keeps a precise record of the moments and duration of the times he and his wife make love.

"I'm not going to tell you the duration but I can tell you the last time, thanks to the atomic clock in our bedroom—at exactly 9:02.236768 a.m.," Dr. Hatter grinned.

humor



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This week, Vue press-box fixtures John Turner and Steven Sandor get ready for the Olympic Games. They're already working on changing their sleep patterns, so they can catch all the hockey when it's on in the wee hours of the morning, Canadian time. They apologize in advance for waking the neighbors every time Canada scores...

Topic: The Arnott non-event

Steve: The Coliseum was sold out Wednesday. The hype filled the newspapers for days before the event: Jason Arnott's return to the Coliseum. As expected, Arnott was booed viciously by the Coliseum crowd every time he touched the puck—with the exception of a couple of pro-Arnott signs strategically positioned behind the Devils' bench. It was obvious that most who paid

to watch the Devils/Oilers game considered the satisfaction of giving the raspberries to Arnott their most important task at hand. But that's the chance you take when you become a professional athlete making millions of dollars and shilling Nike products—it's easy to become a scapegoat. And you really have no right to whine about it either... if you don't like the boos, there's always a real job out there waiting to be taken. Considering the type of game the Devils and Oilers gave us—a 1-1 tie that was about as exciting as having to listen to Michael Bolton sing opera classics—the boos were the most breathtaking part of the evening. Arnott's performance was a non-event—one shot on net, no points, no real impact on the game. Of course, though, there was a flotilla of cameramen and photogs swarming the Devils' dressing room after the game, forcing the team's equipment manager to ponder if his team had won the Super Bowl that night.

Martin Brodeur quipped "I don't get this kind of attention in Montreal." Before Arnott could proceed forth to the camera scrum, Brodeur placed a series of shower towels on the dressing room floor, making a kind of red carpet (even though the towels were blue) for the former



Wednesday (home)
Meadowlands
Trappers 1, Oil 1
Saturday (home)
Hippie Whales 6, Oil 3
Monday (home)
Oil 1, SoCal's Other Team 0
Record: 19-25-9, third, Pacific Division

John: The Edmonton Journal ran a story on the progress of Jason Arnott in New Jersey for what I think was about five days or a week before he got here. After the game he was mobbed by reporters wanting to interview him. While on the ice that night he did pretty much the same thing he did when he was an Oiler—nothing. There remains nothing more to say about Arnott as enough

space and effort has been wasted already.

Topic: What is it about the Canucks?

Steve: This last week before the Olympic break is a huge one for the Oilers—five divisional battles. But they started it off the worst way possible, by being beaten at home 6-3 by the hapless Canucks. It's amazing what can happen to a bad hockey team when an underachieving star like Alexander Mogilny actually decides to show up and play to his abilities. Mogilny's speed absolutely killed the Oilers' defence—and he was well worth his three-point performance. Imagine what would happen to the Canucks if they actually had more than one NHL-caliber defenceman! (That being Matthias Ohlund, the rookie). The Oilers can't afford to choke off these important games, though. The Oil is 0-2 against the Canucks this year and have been outscored 9-3. What is it about the Canucks? Everyone else beats them. I hope we have better luck against the Lightning... John: There's nothing wrong with

the Lightning... after all, they were the ones who put a stop to Felix Potvin's shut out streak with the almighty Leafs.

Steve: Mind, the Leafs still throttled 'em...

John: It's hard to comment on why the Oilers can't beat the Canucks. Maybe if I hadn't seen three pretty boring hockey games this past week I'd be able to come up with something. Although the Vancouver game was way more exciting than the New Jersey game (which really says nothing at all). Maybe it's the fact that the Oilers didn't hit anything Saturday night. Mogilny may have played a good game but I doubt he would have had the same kind of output if he was worried about ending up on his ass. As with so many other things in life, how does one comprehend a team's behavior when it comes up against a team it knows it should beat and comes out absolutely flat? Why is that when we're given an opportunity to better our situations, we so often blow it? And how come, when...

Steve: Because we're human— isn't that a poetic end to the column?

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Fall Lines

By COLIN CATHREA
and HART GOLBECK

It's early morning on a typical weekday at Rabbit Hill. The lifts had yet to open. The quiet parking lot already had lots of cars in it. Who would come this early? Staff. Lots and lots of staff. People to run the lifts, the concession and man the rental shop—along with instructors.

I arrived early to help my daughter's Grade 5 class with a day of skiing which includes a one-hour lesson. The buses started to arrive. Buses from not only our Sherwood Park school, but from other schools as well. Ski instructors and hosts, all dressed in matching clothing, greeted the buses and coordi-

nated the mayhem. It looked like ski school director Dave Scott had things well under control. These kids were buzzed. They had a hard time listening because all they wanted to do is trap on some boards and cruise. Hundreds of school kids began to swarm the chalet area. Very few brought their own equipment. It's after 9:30 a.m. and lessons started at 10, 10:30 and 11:30 a.m. How the hell were these kids going to get boots on, skis and bindings set and poles strapped on? The lineup in the rental shop was already 100 yards long.

Welcome to the ski school of the '90s. It's amazingly efficient and well-run. The kids all make their lessons on time. The rental shop is run with the precision of a marching band. Area manager Bill Oak says it's their little "Sausage factory." The children enter one end as pedestrians and exit as skiers. The staff are yelling out code numbers and setting up skis at a breakneck pace. The kids weigh themselves in line and are

fitted in minutes...no...seconds. The new technology in boots and bindings has made it much easier and safer to set these little legs onto the ski hill. This rental shop and ski school have put over 1,000 people through in one day.

The little ones are split up into levels A through E. I guess this makes them feel a little better than "beginner" or "first timer." There are lessons going on all over the hill. They seem to be having a great time. Before you know it, it's lunch time and then out for a few more runs. The buses start to arrive around 1:30 p.m., and the hill begins to empty. At 3 p.m. a strange hush falls over the ski area. Skis and boots are being cleaned and put away. Getting ready to do it all again tomorrow.

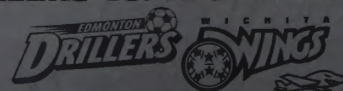
The Jeep Eagle Canadian Nationals are taking place at Panorama this weekend. Men and women will be competing in alpine events—slalom, giant slalom and downhill.

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Enjoy a Panoram-ic ski adventure

By HART GOLBECK

In just about five short years, Panorama has grown through yearly expansion and become one of the great resorts of our mountains. Its ski terrain has doubled and, with the addition of a new daylodge and condominiums, fantastic amenities have kept pace with the increase in runs and traffic. All this can be found just two hours southwest of Banff on the edge of the world-famous Bugaboos.

Panorama is owned by In-trawest Resorts, which also owns many other mega-resorts like Whistler and Mammoth in California. It will continue to expand at Panorama, hoping to double the size again by the year 2000. For now, Panorama has lots of great skiing to offer and the crowds are sparse.

Gorgeous scenery

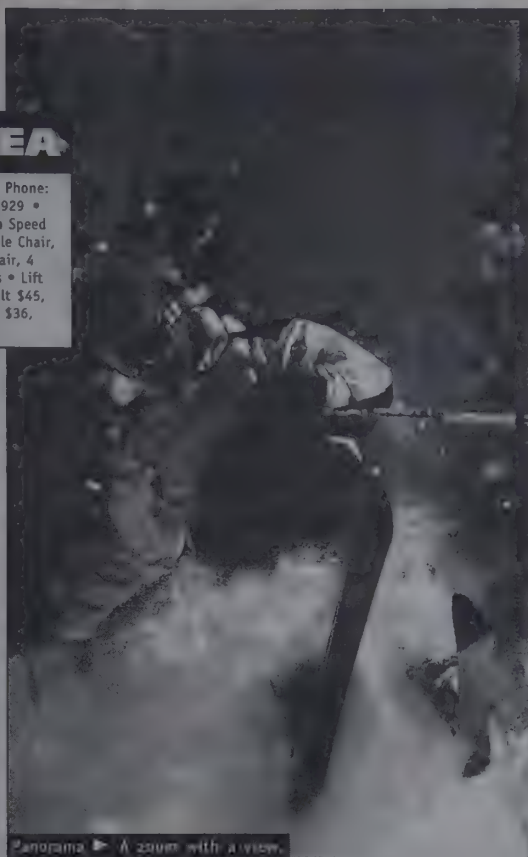
A ride up two chairs and two T-bars puts you at 7,800 ft., just above the "Extreme Dream" zone. From here you can blast down double black diamond runs like Gunbarrel and Fat Chance, or you can hang to the right and head to the new expansion called View of 1,000 Peaks. The name speaks for itself, as fabulous scenery will force you to stop a few times while you're carving down some intermediate terrain.

On the other side of the mountain, there are still some awesome cruising runs like Schober's Dream, with some diversions like Alive. Then you can drown in some powder in the Sun Bowl and exit onto Draino back to Schober's.

At the base, ski-to-your-door accommodations await you with hot tubs, restaurants, lounges and night clubs. There's even a general store to pick up any items you may have

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If you have a few extra dollars in your pocket and you are seeking more adventure, just head next door to R.K. Heli-Ski, where choppers with experienced guides fly you to mountain tops with average annual snowfalls of 36 ft.

Panorama is definitely worth the extra two-hour drive, or you can grab a shuttle in Banff. Or better yet take a trip with one of Edmonton's ski tour operators. They go there all the time. ☉

Don't pick up speed

By COLIN "ZEKE THE SKI FREAK" CATHREA

I have just spent a full day skiing with a Grade 5 class. They all had skied before and wanted little to do with slow skiing and hours of instruction.

The most common problem these little guys and gals were having was gaining too much speed and not being able to control their turns once the sound barrier had been broken. After several incomplete turns, they just didn't have the leg strength to come across the hill in order to slow down.

This inability to control speed is a common problem with all novice skiers. In order to keep your speed under control, you have to finish the turns by coming all the way around the fall line and making the turns look like a series of giant "S" turns. If you fail to complete the "S" and wind up making a "Z," you will pick up

speed. If you are traversing the hill after one or two "Z" turns and find yourself traveling at an uncomfortable rate of speed, try the braking stem.

This maneuver is accomplished by simply pushing your tail of the downhill ski away from the tail of the uphill ski.

If the tails of the ski start to jump, you have the weight too far back. Make this a smooth transition, not a fast panic reaction. If you keep balanced over the center of your skis, you should be able to keep your balance and slow down successfully.

If you are skiing with someone having a speed control problem, try drawing the series of linked "S" turns on the snow. This visual representation of what the turn should look like really helps get the point across, especially with kids. If they just don't want to listen, you can always bring a lasso and practice your calf-ropin' skills!

Keep 'em turnin', Zeke. ☉



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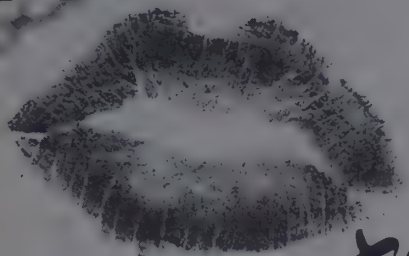
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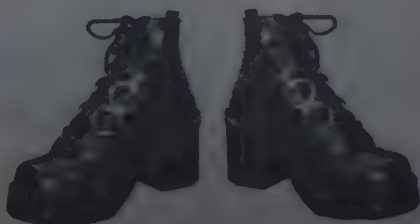
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Buy your swimsuit in the winter

By MAUREEN MOORE

Get your new swimsuit yet? Well hurry up, because right now is the best time for shopping. Alexis Cannon, manager of Swimwear Etc. at West Edmonton Mall, says most new stock is in and the selection of suits is at its best. Hot looks for the season include boy legs in both one- and two-piece suits. Bright colors and browns prevail. Lacy cover-ups or sarongs are perfect for making the trek to the beach or pool.

If you're one of the lucky ones planning a tropical winter vacation, any one of these suits will make you look great. No winter vacation? Fake it at West Edmonton Mall's Waterpark where your skin will absolutely love the humidity. And get that new suit—now.

style

Photos: Linda Low •
Model: Kiki •
Styling and makeup:
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Is ethical money-making possible?

by MICHAEL WALTERS

For those people who watch even a little bit of TV, you are sure to have seen more mutual fund commercials than you've ever wanted to.

They tell us that we have to take control of our futures, that we have to start making responsible decisions for ourselves and our families.

Yet when we invest our money into mutual funds, we don't realize the types of companies we are supporting with our hard-earned dollars. Have you read your year-end reports, have you studied and researched the companies that make up the funds that are supposedly taking care of your financial future? Most of us haven't. That is why we pay commissions to financial advisors or managers.

As far as most of us know, we could be investing our money in companies that make nuclear weapons or companies that irresponsibly destroy our forests simply to make more money. Ironically an avid anti-smoker could be investing in a tobacco company without even knowing. We could have stock in companies based in nations that oppress their workers and don't practice gender or racial equality.

Socially-conscious Investments

Socially-responsible investing is something relatively new here in Canada. In the United States,

there have been "ethical funds" since the '60s. The first socially-conscious fund to surface in Canada came from Vancouver in 1986 and was offered to investors by

the Capital City Credit Union. As it turned out, it was one of the only funds to go through the October 1987 crash pretty much unscathed. The original ethical fund, which still performs at one of the highest levels in the country, goes through a screening process before investing any of its clients' dollars. They will not invest in weapons' manufacturers, tobacco, alcohol, gambling, polluters or repressive regimes.

Currently in Canada there are only 14 ethical funds. Capital City Credit Union offers eight of them. All of them combined have provided more than a 10 per cent growth rate over the past 10 years. Four of the funds are offered by Clean Environment Fund Managers. They deal primarily with companies dedicated to the preservation and protection of the environment. DeJardin Environment offers one ethical fund. The other fund is called the Summa fund and is offered by Investors Group.

Are the parameters too broad?

Of all the major banks, none offer what could be considered ethical funds. Their priority of profit stands way above any type of social or environmental concern. But of course, what is ethical for one person may not be ethical to another.

This is something that fuels

criticism of ethical funds.

"Ethics are too broad. We all have different values. Ethical funds are a gimmick and they are too risky because of potential constraints. In the Canadian market 40-45 per cent of the market comes from resource stocks," says a spokesperson from the Royal Bank of Canada.

So let's look into an example of an ethical fund: the Investors Summa fund.

In the past five years it has enjoyed a 10.58 per cent rate of return. Its largest assets are its financial services investments. These include shares in all of Canada's largest banks. With all of the criticism placed on banks because of their profits they, by many, would not be considered ethical.

They also invest in Barrick Gold Corp, a mining company which causes damage to the natural habitat of the areas in which it mines for precious metals.

"Social investing is still a minority in this country, but people are becoming more aware of these types of things. I suspect it will continue to increase," says Francis MacNalley of Investors Group. "It will force investment companies and financial managers to become more aware of their values and ethics along the way."

If anyone is interested in investing, they can actually design their own ethical portfolio. There is a company in Toronto called the Social Investment Organization with fund managers to help you. They can be reached at 416-360-6047 or at its website: <www.web.net/sio.>

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> www.geocities.com/CollegePark/Univ/9350/hg.htm <
• Sound clips and rants about the Spice Girls

The Jihad to Destroy Barney on the

Wild Wild Web
> www.nit.net/~shendov/jihad < • An anti-Barney the Purple Dinosaur page. Download games where you can blow Barney into purple smithereens!

Traumagotch

> www.taymova.com/figurethis/trauma.html < • An anti-famagotch (the virtual pet) page

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> www.oberline.edu/~ipitcha/cleese.html < • A fan's guide to the great Monty Python troupe member and the man behind Basil Fawlty

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HOME PAGE

Helping disabled use computers

Madenta creates software for people who can't use their hands

By DARREN BOISVERT

Even in the world of computer technology, we tend to take for granted the ideas of accessibility and function. But imagine how hard it would be to surf the Net without use of your arms and hands.

There is a groundbreaking company, located right here in Edmonton, that is licensing and creating revolutionary technology to help people with disabilities access the world of computers. Founded in 1989, Madenta Communications Inc. has been working hard at the goal of "enabling extraordinary people to do ordinary things."

One of their most popular products is called ScreenDoors. Recently bought by the software giant Microsoft to be included into their next generation of Windows, it produces a pop-up keyboard that takes up about a quarter of your screen. While Microsoft has plans to have it appear in kiosks and public terminals as a replacement for a physical keyboard, the people at Madenta have a full-scaled version designed for use by quadriplegics. Along with hardware technology called Tracker, it enables quadriplegics to type words and phrases without needing hands.

A WISP of breath

It is really an ingenious system that mimics the function of the hand-driven mouse. A camera is placed on top of the computer screen. It shoots out an infrared beam that strikes a reflective patch placed onto the forehead of the user and is bounced back into the camera. The camera detects all head movements and the change in

head location dictates the movement of the cursor on the screen.

To simulate the clicking of the buttons, a small breath tube is placed near the user. Called WISP (Wireless Integrated Sip Puff), it detects changes in air pressure. A sip replaces a right button mouse click and a puff replaces the left. Now, all the user has to do is move the head to select a letter and sip to select it.

To speed up this process of selecting each letter individually, Madenta has also created software that will predict the entire word being typed. After a few letters are typed, a list of possible complete words appear on the screen and the correct one can be selected. This speeds up the process considerably.

For people with vision disabilities, Madenta has also re-

cently licensed a revolutionary product called Vortex. It is a software program that might one day change the way we all read text. It simply takes all the words and blinks them on one spot on the screen. Adjustable to size and speed, word after word will appear in one spot. For people with poor vision, the words can appear as large as the screen itself. It is also useful for people with dyslexia, as they have fewer problems reading in this fashion because it lessens the possibility of juxtaposing letters and syllables.

Vortex reading requires fewer brain functions than the regular reading and is therefore faster than conventional reading. Instead of the 200-300 words a minute we normally read at, we soon could be reading at a speed of 1,000 words a minute.

Raiding sequel takes Tomb to new levels

By RICHARD PETERSON

Tomb Raider was an excellent game. It had good graphics, engaging gameplay and an innovative style all its own. As a general rule of thumb, sequels are rarely as good as the original—but Eidos proves in *Tomb Raider II* that's not always true. Lara Croft is back and she's badder than ever.

Tomb Raider II is an incredible piece of programming. The graphics are stunning! All the details that were missing the first time around have been added in—the tigers now have their stripes and the snow leopards their spots. Plus, all the character movements are incredibly fluid and life-like; the polygons flow smooth in this game. Lara moves with convincing reality as she walks, runs, swims and climbs, though I was sorry to see they had removed her "dive" when jumping into water.

Gameplay has also been im-

proved. The storyline flows nicely from scene to scene and there is a variety of terrain to explore—which really keeps the levels from becoming repetitive.

This time around, there are more enemies to fight and the puzzles are more challenging. This means the sequel is a little bit tougher than the original, but Eidos has taken care of that by allowing the player to save the game whenever (s)he feels like it. For which I am extremely grateful, because it was a real pain to die just before reaching a save point. Way to go, Eidos!

If you like adventure/quest/action-style games, I recommend that you check out *Tomb Raider II* and, if you haven't yet played it yet, try the original *Tomb Raider*. Both are excellent games and well worth taking a look at. I'm sure that after playing them you'll join me in hoping that *Tomb Raider III* isn't too far off.



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MUSIC notes

By GARY MCGOWAN

The Smalls continue to beaver away on their next album, which will hopefully be ready to slide into your CD player before 1998 is done. Given that the air in these recording studios can be just dreadful, dahling, the lads have been moved to emerge into the early thaw and play a show at New City Likwid Lounge Thursday (Feb. 5) night. Happy to land the opening gig are rising Edmonton alt band Fat Man's Belly. The 'Belly (or if you prefer, the 'Man or the 'Fat) will be playing its first gig with a brand-new singer. One-time XLth House drummer Mike McGie will grasp the microphone firmly in both hands for the first time in front of a live audience.

Once again, musical history unfolds before your eyes and ears... Once upon a time, (i.e. the 1980s) Harlequin was one of the hottest rock bands in the land. One of its albums was produced by Jack Douglas (the guy who did the production honors for John Lennon's *Double Fantasy* disc) and the world looked to be at the feet of the Winnipeg five-piece. By the middle of the '80s, however, the original group decided to pack it in and after a couple of farewell shows in Manitoba, that was that. At least until singer George Belanger decided that he missed the roar of the crowd. A "new" Harlequin was formed to embark on an endless tour of Western Canada. Since Belanger is still in the vocal chair, all the hits sound just as they did 15 or so years ago. It's sort of like being your own tribute act. You can revel in those past glories along with a host of other Harlequin fans on Thursday night when the band plays Red's in West Edmonton Mall. A quick frame of bowling and then it's time to rock!

Soft will play another in the series of Edmonton shows it's been staging to support the release of their disc, *The Tower*, this week. The show goes at New City Likwid Lounge Friday night. Holding down the support slot are a new-to-Music Notes band from Calgary, who play under the intriguing moniker of Bobby McAllister & the Telstars. The name would suggest that Bobby and company don't have much in common with the ethereal sounds of Soft but hey, you never know.

At the Sidetrack Café on Friday night you can see the ever-industrious Carson Cole. Trivia buffs will know that he's the man who discovered Wide Mouth Mason and produced the band's independent disc *The Nazarene* (the disc, with minor changes, became WMM's self-titled Warner Music debut). Cole maintains his own career as an independent heartland rocker based out of his farm-

stead headquarters in Brownfield, Alta. (south down the road from Consort and within rock-throwing distance of the Saskatchewan border). There you'll find the studio in which *The Nazarene* gelled, Cole's booking and music publishing business along with, well, a working farm. He always treats his audience to an intense and uptempo performance and Friday night's show at the Sidetrack Café should continue Cole's established tradition of crowd-pleasing evenings.

The Edmonton Symphony Orchestra is filling up the sonic space of the Winspear Centre this weekend. Friday and Saturday night, the Symphony's Magnificent Master Series brings you Canuck pianist James Parker playing his way through Mozart's *Piano Concerto No. 1*. The program also features the full orchestra under the baton of guest conductor Yaacov Bergman, performing Nielson's *Symphony No. 4*. "The Inextinguishable." On Saturday afternoon, from the "If-you-have-to-ask-who-he-is-you're-either-too-old-or-not-a-parent" department, kiddies author Robert Munsch appears with the ESO as part of the Saturdays For Kids program. He'll read stories from books he authored, like *Alligator Baby*, while the Symphony supplies accompanying music. The Munsch show starts at 2 p.m. on Saturday, while the Magnificent Master Series programs get underway at 8 p.m. on both Friday and Saturday.

Saturday afternoon at the Black Dog, folkie Paul Bromley will make his first appearance at the venerable Old Strathcona drinking emporium. The singer/songwriter has been hard at work on a demo session with Welcome leader Stewart Kirkwood. You'll be able to hear some of the keepers from the sessions when Bromley takes the stage in mid-afternoon.

An aural "tub-o-punk music" will be offered Saturday night at Area 51. Rising Edmonton punk bands Buckle Up and Chain Reaction will join Spruce Grove's great rock hope Feeding Francis for a triple band evening. It's your chance to hear and see exactly what they're learning in the new school nowadays.

Rebar is back in live music action on Saturday night when Vancouver's *Minority* put in a return appearance at the club. The coastal "street-core" champs have a new CD due in late spring and this current tour is a chance to blow some of the studio cobwebs out of the band's musical house before it starts playing those all-important "new album" showcases from April onwards. It's a safe bet, however, that much of the

new material on the forthcoming disc will receive an airing on Saturday. Joining *Minority* on the bill are Calgary punk mainstays Downway.

The Full Moon Folk Club takes over Riverdale Hall Saturday night to present Jennifer and Hazel Wrigley. The 22-year-old twin sisters were raised in Scotland's Orkney Islands. Not only can you find a fine glass of Scotch whiskey there, you can also immerse yourself in a roots music tradition that meanders back before recorded history. The two took full advantage of their geography to become one of the most touted new roots music duos in Scotland today. Jennifer's fiddle playing recently won her the BBC's Young Tradition Music Award—and when she is accompanied by sister Hazel's jazz-inflected guitar playing, the result is reported to be stunning.

The Sidetrack Café will take on a decidedly tie-dyed hue on Saturday night. That's when Edmonton's answer to (pick one, depending on your age) The Grateful Dead or Phish, Hiway 2 headline the room. Long, meandering musical jams have found fertile ground in the 1990s and nobody does it better on the local scene (or perhaps at all). Joining Hiway 2 is Chris Smith's fun side project, the Almost Leather Band. The 'Leathers feature accordionist (!) Jason Kodie in a prominent musical role and spotlight a host of tasteful, offbeat covers by the likes of the Austin Lounge Lizards. They're certainly to the musical right of Weird Al, but the Almost Leather Band will bring a smile to your face nonetheless.

Let us think that all the indie music action is in the hands of the contemporary artists, Edmonton classical label Arkos advises that it'll release the disc *Prairie Bass: Brass Music By Roger Deegan* Sunday night at a soirée at the Northern Alberta Pioneers and Descendants Association Cabin at 9430 Scona Road. Deegan has been a mainstay of the city's classical scene since returning to Edmonton in '67 with a Masters of Musical Composition from the University of Southern California. Since then he's scored 167 (!) film productions and written a host of original compositions. One of those works ("*Thanatopsis For Brass Quintet*") was buried in the Winspear Centre Time Capsule, not to be opened for 100 years. You, the discerning music fan, do not have to wait that long to hear the work performed. It, along with a clutch of other Deegan compositions, is available on the CD. The release party has one additional item of note; it's also Deegan's birthday. Happy 70th, Roger! ●

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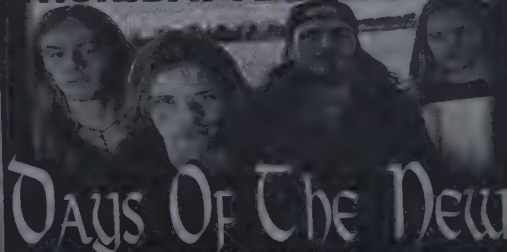
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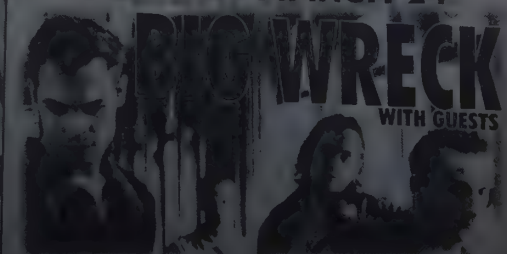
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VINOX DANCE ENSEMBLE Live!

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- Voce
- Interview with Cindy Church

WIRED's Fave Pick:

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BARRY NIGHSWANDER Live!

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- The Actvators

WIRED's Fave Pick:

Studio Theatre's "Red, Hot & Blue"

WEEKNIGHTS

Voice Industrie get busie, not angrie

Synth-music duo don't want to stand on a soapbox

By DAVID GOBEIL TAYLOR

It's not easy, and often unwise, to change your sound. Ask U2, whose last album, *Pop*, sold a disappointing (for them) 1.3 million copies in 1997. But local duo Voice Industrie is confident that making their sound less aggressive and more ethereal is the right thing to do.

The duo, made up of Alan Levesque and Francis Tetrault, started in 1989 when EBM—Electronic Body Music, an offshoot of industrial music—was in its infancy. (OK, it had been five years since Underworld's "Underneath the Radar," but years till their *Trainspotting* hit "Born Slippy.")

"Lots of people call EBM industrial music, because that's the closest genre you can compare it to," says Levesque. "But our sound is more like an aggressive Depeche Mode."

Making music that isn't mean

While EBM groups like Front 242 and Front Line Assembly have stuck to this aggressive sound, Voice Industrie is looking to do what Fluke and Prodigy have done: make their sound more pop-influenced and soundscape-like, losing the overt

aggressiveness of EBM while keeping the driving rhythms.

"We hope to appeal to a wider market," says Levesque. Voice Industrie isn't the first to have that idea. With the advent of electronica, artists like David Bowie and U2 have tried to incorporate this genre into their music, with mixed success. "Electronica's been around forever in one form or

another," says Levesque, "but it's more popular now because it's crossed over into the mainstream."

"There's a new crop of artists emerging," he continues, "an offshoot of electronica, industrial and Club DJs."

Even in Germany, the motherland of industrial music, the underground bands are dying because they're being signed by big labels who want them to tame down. So they either fade away or they conform.

Levesque has no problem conforming: "We've always been positive, we're not angry at the world like a lot of EBM music. We'd like to have a more ethereal, soundscape quality floating above the melody than the usual distorted vocals and negativity."

No need to preach

"Yeah, there's a lot wrong with the world, but all that stuff's been said enough by enough bands; there's no need to rehash it. We don't want to get up on a pedestal; we want people to get into the groove and feel good for 10 or 15 minutes."

Voice Industrie will be showcasing their new sound with their third recording, *Power*, which should be out this fall; they'll also release a CD single with three new tracks and one remix in a few months.

Voice Industrie don't perform that often; about two or three times a year, in fact. "If we played any more, the novelty would wear off," says Levesque. "You can only play so much before people get tired of you."

So one of the rare chances to catch them will be this Saturday at 109 Disco's Black & Blue Ball, billed as a "Leather, latex and fetish late-nite playpen." They'll also be performing at Rebar exactly a month later, the shortest time they've ever had between concerts.

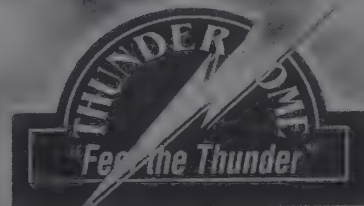
It's too early to tell whether Bill Clinton's latest antics have allayed their fears about, um, overexposing themselves. ☉

electronica

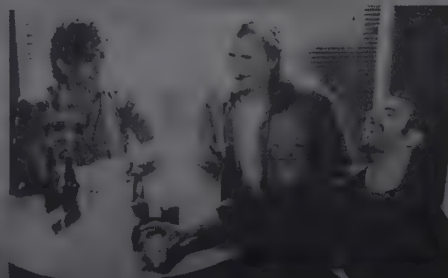
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I'm A Pepper, He's A Pepper,

Brent Oliver finds 21 bands who would like to be a

Pepper, too

by STEVEN SANDOR

Excuse Brent Oliver, he's feeling a little tired these days. Between juggling duties in his country-rock outfit, the Maybellines, spinning tunes at Lush and working on his degree in music, you wonder how he can find the time to run a record company.

But this week, Oliver-owned-and-operated Green Pepper Records will celebrate the release of its most ambitious project to date: *Edmonton Reproduce* features 21 local bands performing one track each. Green Pepper pressed 1,000 copies each of two previous comps—*Edmonton Produce* (which featured 17 bands, but some got the chance to do more than one song) and *From the Ladle, to the Gravy* (a collection of cover songs performed by Edmonton Bands—Cone of Silence's version of XTC's "No Thugs in Our House" and Choke's punk-rock take on Platinum Blonde's Faux Wave classic "It Doesn't Really Matter" are both keepers)—but the new release is easily the most comprehensive guide to the local scene. The 21 bands featured here run the gamut of styles; from the folk of Jen Kraatz, to the punk of Choke, to the Jam-ish Cone of Silence, to the surf sounds of the Brewtals, to the country feel of the Maybellines and the Corb Lund Band.

Corby Lund



The compilation features the work of established acts like Pal Joey, Capt. Nemo and Bullyproof (who just finished recording the new album *Uno Glançero* with famed Seattle grunge producer Jack Endino) and up-and-comers who deserve a listen, like Kung Fu Grip. And to show that there's no favoritism, the band's tracks are arranged in alphabetical order.

"I think this speaks very well of the Edmonton scene," says Oliver. "Like most compilations, it tries to capture a variety of bands and styles. There's a full range of music here, so no one is going to like every track. Even I don't like the thing from beginning to end but I like the diversity on the disc. I only pressed 1,000 copies of the first two compilations and I've started off with 1,000 of this one. But I might press more of *Edmonton Reproduce* be-

cause I am just so super-proud of it. I wanted all the songs on this to be representative of the bands—to give a good idea of what each band sounds like."

scene

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Kung Fu Grip • The
Rev • Feb. 6

Breaking up is hard to do—and it's hard on your record company

But putting together a project like this can be trying. Oliver wanted to keep *Edmonton Reproduce* as current as possible—meaning he didn't want material

on the disc from bands who were on the verge of breaking up. That meant that if a band broke up, Oliver had to drop its song from the record and recruit another act to come in and replace the tune. But even the best-laid plans of mice and record-company execs don't always come to fruition—after the tapes were sent for mastering, Amber 416 and Prune (two bands who recorded for the Green Pepper label) announced that they were splitsville.

"Putting this out was really the biggest headache of my life," says Oliver. "I actually started work on this before I put out the covers compilation."

Of course, Oliver knows that he'll hear criticism from those wondering why several key local bands were left off *Edmonton Reproduce*. Of course, there are more than 21 bands which have a following in the city, so some would

not get the chance to be on the disc.

"I wanted this to be a compilation which featured some new bands that people may not have heard of yet," says Oliver. "Sure, there are huge followings in the city for Maracujah!, Captain Tractor and Feeding Like Butterflies, but they don't really need to be on the CD. They already have a lot of fans. At the same time, there are some very notable omissions. Soft, for one. I can't really tell you any reason why they're not there. And then there were some that had to be dropped off; the Smalls are in a contract dispute with Cargo [the band's record

distributor which just went belly up], the Imagineers were supposed to be on there and the No-where Blossoms were supposed to be on this too, because they were left off the first compilation, which was a retarded move on my part."

No illusions of Geffen-dom

But don't think Oliver is doing this compilation (or any other Green Pepper project, for that matter) because he wants to be—because he wants to be the Second Coming of David Geffen.

"I do this to promote the Edmonton scene. When it comes to any kind of financial goals, I really don't give a shit. I'm very happy to be putting out these compilations, but this is not about me. I'm not the one I do this for."

In fact, financing the project was a serious difficulty. After a couple of Green Pepper benefit gigs fell short of the money-figure needed to put out the new record, Rev owner Oliver Friedman fronted enough cash to green-light the project.

Even though Oliver has plenty of experience in the studio (he's been in umpteen bands and has produced a schwack of local material) he decided to step back a little and only performed the production duties on seven of the tracks.

"I didn't want to record all of the songs this time around. I do like producing—it's kind of like knowing what it's like to be the fifth Beatle—but when I produce, I bring only my opinion into the studio and I didn't want to release a record filled with bands recording songs the way I think they should record them."

Take the Brewtals track, for instance. Oliver "Numb-Nuts" Knutton, who has since moved to Victoria, gave the song the guttural production needed to catch the vibe of the surf-punk sound. But the track wasn't originally earmarked for *Edmonton Reproduce*—it was part of an eight-song recording project Knutton submitted for a Grant MacEwan course.

(If you have noticed a strange trend with people named Oliver in this article, call Jason Margolis's Conspiracy Theories hotline right



away. I thought the trend was a little disturbing, too).

Boy, did that ice storm mess up the schedule

The CD was supposed to be out a month ago (as it is, the CD-release party is slated for this Friday), but a natural disaster got in the way. In December, Oliver sent the cover art to Montreal and was told it didn't meet specs. So, he had to wait two weeks to get the artwork right and then sent it off again...

"And that's when Montreal got hit by the ice storm," Oliver guffaws. "The ice storm knocked out power to the manufacturing plant for two weeks."

As for the Maybellines, Oliver's own band, fans can expect a full-length release in the coming months. Right now, the band is looking at a chance of recording the album in Seattle with the same man who produced the Supersuckers' twangy *Must've Been High* CD. Oliver, who has played with a myriad of bands, isn't sure if he wants the record to be put out by his own Green Pepper label.

"I've played with so many bands and, working with this label, I don't want Green Pepper to be assumed as 'Brent Oliver's record company,'" he says. "I don't want people to see that I'm in a band and then assume that the record will come out on Green Pepper."

After that's done, Oliver will put out a new record from Scarlet and then work on a couple of compilations; a themed covers album and a project which focuses on songwriters.

"I think the plan would be to get a bunch of the city's great songwriters together, book a studio for a few days and give each one of them a couple of hours to work on a song in the studio. Just them and their guitars. I'd like to get [ex-Idyl Tea] Everett LaRoi, myself, Robin Hunter from the Imagineers, Maria Dunn, Trent [Buhler of Pal Joey] and a bunch of others. The reason I got into the record-company business was to promote not just songs but great songwriters—and I think this city is filled with them. Plus, it will give more material for folk DJs to play."

Mollys Reach



Look what mom packed me for lunch

And just in case you were wondering, Oliver named his label for an old school chum who has since moved to Poland. This chap's mom packed him his favorite lunch, day in, day out—two green peppers and juice. That's it.

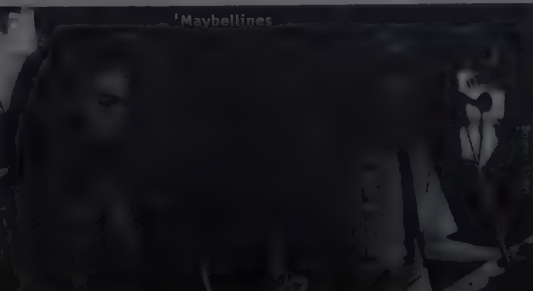
While Oliver is passionate about the fact he isn't in the music business to be a businessman, there are some echelons he hopes Green Pepper will someday reach

"My dream would be to get a serious investor, willing to give me the financial backing I need that I can break the music of two bands that I've been into since I was a kid or in the last two to three years; I would love to work with Corby Lund or the Imagineers. I would love to discover another Pal Joey—even though it's not right to use the term 'discover.' I didn't discover Pal Joey; that would be like saying I discovered Wayne Gretzky because I drove him to practice."

While other attempts have been made in the past to capture the flavor of Edmonton—from "Orange County" Keith Rubulak's *Edmonton Rocks!* compilation to the annual Power 92 talent search contest—Oliver's newest release is the most varied one to grace the shelves of local record stores. Sure, it makes for a disjointed listen, but that's the point, silly.

Track List

- Amber 416 •
- "Code 99! Code 99!"
- The Brewtals • "Do the Brewtals"
- Bullyproof • "Payback"
- Capt. Nemo • "Oater"
- Choke • "So Far Off"
- Cone of Silence • "Tin Man"
- Curveball Abbey • "Memo"
- Jaded • "Wake-Up Call"
- Joy Fruit • "Little Pink Tutu"
- King Lettuce • "By Blood"
- Jen Kraatz • "Heart Undone"
- Kung Fu Grip • "Superpatriot"
- Corb Lund Band •
- "Lament for Lester Cousins"
- The Maybellines •
- "Did You Call Me Just to Tell Me You Were Happy!"
- Mollys Reach •
- "Teenage Robot Love"
- Old Reliable •
- "The Slow Decline"
- Pal Joey • "Last Curtain Call"
- Prune • "Thirteen Year Holiday"
- Slow Fresh Oil •
- "Get Another Day Older"
- Sluggo • "H2WHOOAH"
- Welcome • "Parking Lot"



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RED'S REBELS PERFORMING SATURDAY NIGHTS

Williams learned guitar on \$4 a week

Beat-up six string leads blues man to musical career

By CAM HAYDEN

This Friday is the perfect time for blues fans to check out the renovations at the Yardbird. A double bill will see two of the best Alberta has to offer.

Edmonton's Lester Quitzau will be sharing the spotlight with Calgary's Tim Williams. Quitzau is no stranger to these parts and can be counted on to deliver a high-calibre set that showcases his interpretation of the blues. Williams doesn't get the opportunity to play Edmonton as often. He may be the busiest musician in Alberta. In addition to his own new recording, *Indigo Incidents*, he maintains a full touring schedule, works as a producer, songwriter, session musician, actor and musical advisor.

Warped guitar gave him the blues

He comes by it honestly. His mother's family provided him with a musical education in bluegrass and gospel music, in addition to jazz from the Duke and the Count. He grew up in the 1960s in Lancaster, Cal., an area he says "Was a great mix of musics and cultural styles. I heard a lot of Mexican music, good blues and R&B, singers/songwriters and bluegrass and country music. And then there was Wolfman Jack broadcasting from Mexico on a 250,000-watt radio station, playing Little Walter and Howlin' Wolf, influencing that whole white teenage audience of the

day, turning them on to blues and R&B."

He got his first guitar in 1960. "I was about 12 years old and working as a janitor in a men's store after school for \$4 a week and I bought a really hideous Ibanez sunburst whose neck immediately warped. That's when I started playing slide. My grandfather got hold of it, tuned it to open G and started playing slide on it with a pen-knife. I was hooked."

Williams first came to Canada in 1970, shortly after the release of his first album. On his second day in Vancouver, he got a gig opening for Rambling Jack Elliot,

partly on the strength of the album and partly because he had worked with Elliot before. After coming to Alberta on a few occasions and playing the Hovel and other coffee houses, he landed a job as a player in the house band for the *Sun Country* TV show.

"That's when I sold my interest in my ranch in B.C. and moved to Calgary. That gig lasted two years, and I've lived in Alberta ever since."

Back to that new recording. It's an incredible piece of work that is comprised of about a 50/50 mix of originals and covers. If you take a look at Williams's musical background, you can see how this would be the type of album he would make—Pee Wee Crayton to Jimmie Rodgers and all the stops in between. But always imprinted with Williams's own style. In my opinion, that's what makes or breaks a recording. It's not just the material, it's how the players relate to that material, how they capture its essence in their own way. As Williams says: "It's like watching an actor at work with a script. you learn it so well that you can for-

get about it... and that's when you take it over and own it.

And he acts, too

He knows whereof he speaks. Williams is an accomplished actor, having done nine shows for Lunchbox Theatre in Calgary as both actor and composer. Lately, he's been producing albums in addition to his own, notably by Back Alley John and Auntie Kate. He's got a guest spot on the new Mac Moore CD being put together by Jann Arden in Calgary and he's working in a duo with Winnipeg's Big Dave MacLean. They will do some shows in Calgary and then record an album next week.

"I realized I was never going to make any big fat money on any one thing, so I figured I'd do as many things as possible. I enjoy producing, not as much as performing, but I like the opportunity it gives you to go back and get things just right. The thing with Big Dave came about after we did a show for the Kaos Blues Festival here in Calgary. It was an absolute gas and I worked on getting us on as a duo at the Calgary Folk Festival and, hopefully, in Edmonton."

What will we see this Friday night? "I love working with Lester," Williams says. "We'll each do a solo set and then figure out a way to get together and have some fun at the end. I'll be fully armed, bringing all the guitars, mandolins, banjos and what have you that can fit into a Pontiac."

It should be a night to remember, don't miss it.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. - midnight and Alberta Morning from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

Hiway 2 hits the highway, too

Band's name flaunts its roots in E-town and Cowntown

By DAVID GOBEIL TAYLOR

Playing music, just like most activities in life, is a learning experience. And roots rock/jam band Hiway 2 found that out during its recent tour of B.C. and Alberta.

"We learned that we can all get along spending so much time together on the road," says band vocalist Jared Shore.

roots

Hiway 2 w/ Almost
Leather Band •
Sidetrack • Feb. 7

"And we learned a few things from playing with some really good bands. Best of all, we found out that we enjoy being on the road."

Hiway 2's tour took it from Nanaimo's bars—the not-so-sweet kind—to Victoria, Vancouver, Nelson, Calgary and Canmore, opening for some good local bands like People Playing Music and Particular Wave.

Things were a little dicey near the beginning of the tour, especially when it came to the band's name.

"In B.C., there was about a 50-50 chance that bars would put a 'gh' in the name," says Shore. "One bar even called us 'Highway 11.' I guess they thought the '2' was a roman numeral, and then even misread that."

Roman numerals, eh? Definitely a Rocky start to any endeavor... (Argb.—ed.)

Homecoming gig

"But as we got back into Alberta, the name was spelled right and we started playing two or three sets a night, which is our strength—putting a whole evening together."

Hiway 2 will celebrate the return to Edmonton from its West

Coast tour with a gig at the Sidetrack, where it will play its usual blend of original songs and covers of such artists as Bob Dylan and the Grateful Dead.

"Yeah, we do a lot of covers," says Shore. "It's out of respect for the music that influenced us."

The band is planning to record a live CD early this summer and, given the success of this latest tour, plans to go on the road again in its Dodge van, which the members call the "Hiway Sausage."

"One of the reasons we named the band Hiway 2 is because we wanted to go on the road," says Shore. They picked that particular highway because it's the one linking Calgary—where Shore is from—and Edmonton, the home of the rest of the band: lead guitarist Paul Malin, rhythm guitarist Mike Angus, bassist Mike Felber and drummer Brian Horwitz.

They've been together for two years and have enjoyed some success, opening for such notables as the Skydiggers. But eventually every band worth its salt has to get its feet wet on tour—not every band survives the experience, but Hiway 2 feels confident now that its first big tour is over.

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all that jazz

By PETER NORTH

It wasn't hard to pinpoint the big local news as far as jazz music went this week.

The announcement that the signing of the Lincoln Center Jazz Orchestra under the direction of Wynton Marsalis for the Jazz City Festival gives the annual event an early start on creating a serious buzz amongst music fans all over the province.

As Marsalis is without question one of the three or four most recognizable names in the

jazz world today, this is a big coup.

That the June 20 concert will be held in the Winspear Centre is icing on the cake for the Jazz City organization and the presentation should be an easy sell-out. The good news is the top end ticket is a very reasonable \$59.

The repertoire of the orchestra includes compositions by the legends and pioneers of jazz. Duke Ellington, Count Basie, Fletcher Henderson, Sy Oliver, Thelonius Monk, Jay McShann and Charles Mingus all get a tip of the hat from Marsalis and the orchestra.

Don't sit around and think about whether or not you want to take this one in for too long as the 1,900 seats in the beautiful venue could be snapped up by the time you decide you don't want to miss the concert.

You can pick tickets up at the

Winspear Centre Box Office which is located at #4 Sir Winston Churchill Square. You can phone 428-1414 for more info.

One had to feel for the Swinging Bovines when the Calgary-based saxophone quartet walked onto the Myer Horowitz stage this Sunday evening past and looked out on a sparse audience that was, by a liberal count, maybe 100.

Coming off two well-received shows in its hometown, the band was promoting its latest album *Further Afield* and had, pardon the pun, beefed up the group with the fine rhythm section of drummer Sandro Dominelli, bass player John Hyde and pianist Chris Andrew. The special guest for the evening was trombonist Rob McConnell, leader of the Boss Brass.

The first half of the program lacked the zip and sparkle that is evident on the new disc although there were a couple of highlights. One in particular was a ballad that featured McConnell's valve trombone and the sparse but stunning playing of

both Andrew and Hyde.

According to good sources the second portion of the concert found the band gaining a second wind. Given the crowd size, it's too bad the show wasn't in the Yardbird Suite and, quite frankly, the material seems to lend itself to more of a cabaret setting anyway.

The Calgary act that did gang-buster business last weekend was flamenco guitarist Peter Knight who packed the Arden Theatre in St. Albert. It's the second time that the man who was all but an unknown has done great box-office business in the space of 18 months. Don't be surprised if Knight plays two shows the next time he comes through town.

Zenari's Bruschetteria is indeed a cozy and warm room to take in some late night jazz as I found out last Friday.

Guitarist Stuart Crosley, ESO bassist John Taylor and drummer Mike Gillespie laid out a musical menu of standards and

Crosley favorites to a bustling crowd, part of which listened and part of which did their Friday night socializing.

What makes the room work, at least in the case of Crosley's gig, was he turned up his amp loud enough to cut through the chatter and Gillespie's drum kit had the same snap to it for every number, with the exception of a couple of ballads.

Pick of the Week—once again it looks as though the Yardbird Suite is the place to be on Saturday night as Toronto's Brannock Device pulls into town for a one-nighter.

The sextet collectively have solid résumés and the group's debut disc certainly reveals some fine soloists who should deliver some strong improvisation.

Brannock Device's debut CD, *Making Al's Lunch*, is distributed coast to coast by Fusion III and is relatively easy to track down.

Tickets for the show are a very reasonable \$6 for Jazz Society members and \$9 for guests.

Back to bassists

Sweet Alibi not a preacher band

By DAVID GOBEIL TAYLOR

Part of the secret of success to any endeavor is sticking to basics. This isn't a problem for St. Albert's Sweet Alibi—in the past six years, the band has released two recordings, won a battle of the bands at the Alberta Winter Games and maintained a busy performance schedule. It's not basics that Sweet Alibi has a hard time sticking to—it's bassists.

"I don't know what it is about bassists," jokes vocalist/guitarist Victor de Sousa. "We seem to have a revolving door going around."

While the three other members of the band—de Sousa, guitarist Tim Boetzkes and drummer Dan Jean—have been there since the beginning, they've gone through five bassists since then.

The original bass player, Dan Brodribb, quit after four years to become a writer. The next one quit because he didn't want to go on the road, the next left because of differences with the band and their antepenultimate bassist left just before New Year's Day this year because of family problems.

"Now Kevin Kasper is filling in on bass," says de Sousa. "He's a full-time social worker, though, so we don't know if he'll be able to stay."

Personnel changes aside,

Sweet Alibi have managed to stay together and is working on its third CD, which should be ready this summer. The CD will feature the band's acoustic, "semi-unplugged" sound (with the occasional hard-edged guitar) and songs which all of the band members—at any given time, of course—collaborate in writing.

Tag-team songwriting

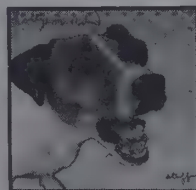
"Songwriting is definitely a team effort for us," says de Sousa, "and that's important to us. We're not doing a solo album; we're a

band. All of us are interested in different types of music, and in the last six years we've learned how to work together."

De Sousa says that a few of Sweet Alibi's past songs, notably "A Prayer For All," left some people with the impression that it was a Christian rock band.

"People must just have listened to the chorus," he says. "That song was about how hypocritical some people are, doing damage to the world and then praying in their churches. I was brought up Catholic, but I don't try to push my beliefs on people, which is what Christian rock does. Our newer stuff never even mentions God."

While Sweet Alibi doesn't have any live gigs lined up until mid-March, it's been selected to appear on two television shows in the next week or so: A Channel's *Big Breakfast* and RDTV's *Music City*. De Sousa assures us that the band'll be able to hold on to its bassist at least until then.



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The Church of country music

Maritime-bred singer takes the long road to success

By PETER NORTH

Cindy Church may be from Bible Hill, N.S. and now resides in Toronto, but I don't believe I'm alone when I say I'll always consider her one of ours.

Long before the singer/songwriter had a national profile, folk, country and roots music fans had the good fortune to watch her career evolve to where it now stands. It was about 13 years ago Church arrived here with guitarist Nathan Tinkham (from the Northwest Territories) to begin working as a duo.

Tinkham had made a name for himself working in the past with Ian Tyson on his *Old Corral* and *Sagebrush* disc which was considered his comeback album of sorts in the early '80s. He also toured extensively with Diamond Joe White so there were some doors open for he and Church to walk through.

It wasn't long before music fans who caught the two in club appearances and on locally produced television shows started raving about Church's great set of pipes. She had it all. Wonderful pitch, an impressive range and great phrasing.

Not an overnight success

To make a long story short, because Church's rise is definitely not of the "overnight success" variety, the singer and Tinkham ended up in the employ of Tyson, touring and recording with the legend, becoming part of a musically interesting collective called the Grand Ol' Uproar and eventually the Great Western Orchestra. To this day, Tyson calls Church the finest female country vocalist in the land.

It was with the GWO that Church's voice first found a nationwide audience. "Train of Life," "Ride On" and "Vagabond" were given substantial airplay and her singing, with the interesting instrumental arrangements from Tinkham and mandolin player David Wilkie, made that short-lived version of the GWO stand out from the usual radio fodder.

When she and Tinkham split with Wilkie it wasn't long before she found a home with Stony Plain Records. She and the local company have finished a three-record deal.



Cindy Church ► Singing the gospel of country music

It's also been four years of balancing her solo career with being a member of Quartette, which has recorded three discs and played every major festival in the country during that time frame.

But once again, change has entered Church's life and last summer she left Turn-er Valley for a new home base in Toronto where the other members of Quartette live.

This past fall, the singer's performance on the Canadian Country Music Awards was so strong and convincing that many industry types insisted she stole the show from Terri Clark, Paul Brandt and Charlie Major.

A major tour opening for Brandt last fall found her on the end of glowing reviews and at this city's stopover, her voice wafted throughout the Winspear, winning her more new fans.

"That was the most stunning sound experience of the whole tour. We were just enveloped by the sound," said Church of the hall.

"The response to the show was basically that way for the whole tour," added the singer who is in the province for three dates this weekend. She plays the Banff Centre Friday, the Cowboy Poetry and Music Festival in Calgary on Saturday and the Arden Theatre in St. Albert on Sunday.

Old cowpoke favorites

"Because we're doing the Cowboy Festival we're going to add a few cowboy songs to our set at the Arden as well. 'Ride Cowboy Ride' and Kitty Wells's 'Amigo's Blue Guitar' are a couple," continued Church, who will also be doing much of the material she played at the Winspear plus additional material from her three Stony Plain discs.

Once back in Toronto, Church will begin sorting out what the rest of '98 will hold in store.

"I've got a little apartment near Rosedale that was built in the '30s and I just love it," said the singer, who had been staying with Quartette's Sylvia Tyson for a few months.

"I guess the main focus will be getting a recording deal I'm happy with on either side of the border. There's talk of Quartette doing a new album and it looks like we're going to do some dates in Poland plus we've got some dates with symphonies. There's one in Newfoundland and another in Windsor," added Church, who will also play a Quartette date come spring with the ESO at the Winspear.

It may have taken a while for Church to get the recognition she's been due but it looks as though now it's coming, the steady stream of good things happening to her career aren't about to stop.

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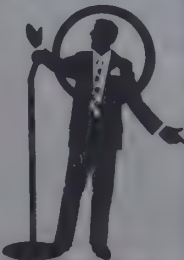


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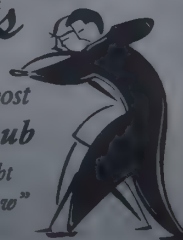


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Ontario-based fusion jazz band hates elitist tag

Brannock Device move from Humber to Yardbird Stage

By DARREN BOISVERT

As a musical style, fusion jazz has spent many years separating audiences from jazz. Fusion jazz has become almost synonymous with the image of a bunch of talented musicians being self-indulgent on stage. They would be playing their music—their art form—their way.

That is why it was so refreshing to talk to Greg Vyrosto from the Toronto-based jazz fusion group the Brannock Device. Currently on a cross-Canada tour to support the band's CD *Making Al's Lunch*, he offered his thoughts on the state of the jazz-fusion scene.

"It's fortunate that we are a jazz band—jazz being the underdog of the music scene. It isn't the popular music today. A good stretch of the time it was elitist. Jazz-fusion artists were more concerned with themselves and not with the audience," explains Vyrosto. He says that his band is different. "We have a bunch of songs we can play in a variety of styles... depending on the type of audience we are playing for."

Vyrosto contends that it is the younger jazz musicians who

are changing the focus of fusion jazz. "It is the generation. We are the people who grew up with popular music where everything is accessible to everyone. Unlike the older artists who may have grew up just listening to jazz, we had access to different things. All that listening of the last 20 years is going to come through no matter what you do."

Not exactly the elders of the scene

For jazz musicians they are youthful, with the average age of band members being around 30. But despite their ages, they are a group of talented and experienced musicians. This experience has certainly contributed to their ability to connect with their audiences.

Most of the band members have studied at the prestigious Humber College in Malton, Ont. They have played with notables such as Jerry Bergonzi, Brian Dickenson and Mike Farquaharson. They have experience with orchestras and musical-theatre extravaganzas such as *Hair* and *Sweeney Todd*. From theatre productions to TV documentaries to playing in ska bands, they have been exposed to many styles of music besides jazz.

There is, according to Vyrosto, also a big difference between jazz musicians depending on where they come from. "In Eu-



The Brannock Device ► finding the secret of good fusion.

rope I went to go see a few jazz bands. I thought the writing was superb, but the playing was atrocious. Here in Canada, our largest contribution to jazz is in the playing field—not composition. In the States it is pretty balanced

between composition and performance."

Cultural differences aside, Vyrosto makes it very clear as to why the Brannock Device is popular with jazz fans in Canada. They love to play jazz.

"Playing fusion jazz—this is my music. It is the main job for me. My other jobs support this band. I think it is fair to say that everyone's heart is in the band. There is no money in touring but everyone is excited about it." ©

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Ben Folds Five and the art of improv

Ben Folds Five *Naked Baby*
Photos (Caroline)

Sure, there are the odd hangers-on to the aesthete of indie rock—that the music has to be filled with dinky guitars if it is to convey true angst. They're a dying breed, though. Chapel Hill, N.C., the unofficial home of all things indie, is producing a new generation of bands—who retain the same indie cred without the need to wank away on their guitars and wallow in lyrical self-pity. There's the '40s-retro Squirlrel Nut Zippers and the piano-driven Ben Folds Five.

Ben Folds is like a Jerry Lee Lewis who was raised listening to '80s metal—his piano excess led his trio (yes, the name is a misnomer—there are only three guys in the band) to become one of the surprise successes of '97. The Five's "Song For The Dumped" quickly became the single-man's-lament song of the year.

Caroline has released a neat little collection of live tracks, b-sides and unreleased stuff from the band's vault—all of which go to show BFF is at its best when it decides to be off-the-cuff; a lot of the live stuff is made up as it goes along.

"For Those of Ya'll Who Wear Fannie Packs" begins as a sound-check experiment; the band members having a little fun while testing their levels. Within a minute, though, the piece turns into a full-blown jam session. Raps are thrown in, Folds enjoys a few guttural screams and band members ask for their sound to be turned up by singing to their respective roadies. When the band pulls off a successful call-and-reply with its soundman over the monitor levels, the listener can be left nothing short of amazed at how well Folds and his accomplices practice the art of improv.

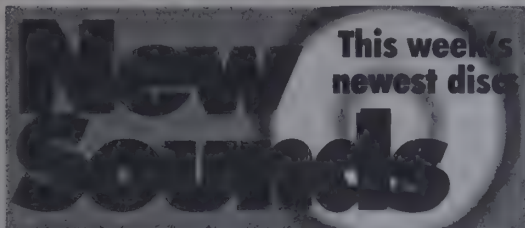
"Satan is My Master" is a two-minute vignette adding elements of flat-out comedy to the music. It begins as a Captain and Tenille-ish piano ballad and builds into a thrash-metal crescendo. "The Ultimate Sacrifice" sees Folds adopt a high-pitched metal squeal as he pounds out a glam riff... on the piano.

The only from-the-vault track not worth having on this compilation is a less-than-enthusiastic cover of Built to Spill's "Twin Falls." But, for the most part, while other from-the-vault compilations offer a lot of filler material which would have been best left in the vault, *Naked Baby* Photos offers an honest-to-goodness treasure trove of material.

Steven Sandor

Brian Eno *The Drop*
(Thirsty Ear/All Saints)

Eno's newest effort follows along the lines of his ambient music series, concerning itself with texture and atmosphere. A strictly instrumental album, each track seems to blend into the next; this is how similar they are. There are no formal "parts" that we have become so accustomed to. A typical track is "M.C. Organ," in which random notes play atop an insistent, pulsating beat—seemingly in opposition. The visual analogy might be an ant colony, where under the apparent chaos of bodies scrambling over each other, an efficient team is performing smoothly. The analysis is kinda academic for mere pop



music, but then, Eno has been pop music's resident egghead for 25 years now, so...

T.C. Shaw

David Clayton-Thomas *Blue Plate Special* (Stony Plain)

Blood, Sweat & Tears frontman David Clayton-Thomas returns to his roots with an entire album of blues. Those familiar with BS&T's many successes (six consecutive gold albums, five Grammys, playing at Woodstock) might not realize that Clayton-Thomas started out singing and playing guitar in Toronto's Yonge Street blues bars, becoming a minor celebrity in his own right. He played alongside Ronnie Hawkins, Bo Diddley, Lightnin' Hopkins and John Lee Hooker.

Blue Plate Special is a major collaborative effort, as Clayton-Thomas adds the talents of current BS&T trumpeter Steve Guttman, Canadian Doug Riley's amazing Hammond B3 skills and 11 other bandmembers to his smoky vocals and jazz-influenced blues music. The best of the bunch is a bluesy revision of BS&T hit "Lucretia McEvil" and "Wish the World Would Come to Memphis," written about Albert King's 50-year-long touring career—something Clayton-Thomas can surely sympathize with, after playing over 300 gigs a year for ages.

Clayton-Thomas has come home on this album—he sounds like he's enjoying himself. And he proves that he's been bleeding, sweating and crying the blues for years.

David Gobell Taylor

The Dead Milkmen *Death Rides a Pale Cow* (Restless)

Some may point to the Dead Kennedys, the Ramones or Black Flag—but to me, the Dead Milkmen were the American punk act that defined my generation. For a decade-and-a-half, the Philadelphia-based quartet (Rodney Anonymous, Joe Jack Talcum, Dean Clean and Dave Blood) pumped out surprisingly melodic punk anthems with a satirical bent so paranoid and cruel (how else would you explain songs like "Beach Party Vietnam" or "The Thing that Only Eats Hippies?" How about the lines "Love me two times baby/Love me twice today/Love me two times, girl/ 'Cause I got AIDS" from the seminal "Bitchin' Camaro!") you'd think the PMRC was forced just to stop the Dead Milkmen.

Live, the band was unparalleled (I still think seeing the band do a rendering of MC 900 Ft. Jesus's "I'm Going Straight to Heaven" was an all-time highlight), able to bridge its sense of humor and suspicious musical ability in a stage show which took no prisoners.

The band called it quits last year, which of course opened the door for this "best-of" album. Of course, Restless decided to omit all material from the band's major-label efforts *Soul Rotation* and *Not Richard, But Dick*—which many of the band's fans saw as

cop-outs.

Included are the band's sort-of hits "Punk Rock Girl" and "Instant Club Hit." But the real highlights (to new listeners) will be "Stuart," a rant from a trailer-park-bound conspiracy theorist ("Do you know what the queers are doing to the soil?"), the aforementioned "Beach Party Vietnam" and "Tiny Town," the band's lead track from its debut *Big Lizard in My Backyard*, which, like the Kennedys' "Police Truck," stands way ahead of the pack as an example of punk satire on white-power thought. Included are two new tracks, the live "Milkmen Stomp" and the previously unreleased "Labor Day."

All in all, a good compilation for the Orange County kids, who could use a lesson or five in what punk rock is actually about.

Steven Sandor

Bush *Deconstructed* (Universal)

Mainly, you can label this one For Fans Only. The album consists of already-released tracks from the British pop stars, with the difference being that these versions are tweaked out by a slew of other artists. Samples, overdubs, remixes and general manipulation of Bush's frequently unintelligible angst-rock (a hangover from the, pardon the mixed metaphor, heady days of grunge and Kurt Cobain) transform songs into brave new versions, some so different that the only way you can tell it's actually Bush is by the signature drone of vocalist Gavin Rossdale—and the only thing you can know for sure is that his voice is almost completely unhampered by any kind of distracting rubbish like range or depth.

T.C. Shaw

Meryn Cadell *6 Blocks* (Handsome Boy)

I only got into Meryn Cadell recently. She was kind of big with the university crowd when I was wasting my time getting a Bachelor's degree, so I assumed she'd suck—after all, these were the same people who bought up all the tickets to Tragically Hip and Barenaked Ladies concerts (my lack of apologies to fans I may just have offended).

But you know what? Cadell's pretty damn good. She's got a sultry, expressive voice and her arrangements are fabulous, combining guitar-drum-bass with strings, Chapman stick, synths and "other sounds from under there" to create a unique sound. She's a great lyricist too, providing good advice like "Better to be slippery than to be all wet," clever turns of phrase like "It's nice to beat you/The pleasure's mine" and sheer poetry like "I am a bit of a Roto Rooter/I do kind of chew."

Wonder what the kids are listening to nowadays? If it's still Cadell, I just might have to upgrade my opinion of humanity in general.

David Gobell Taylor

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REQUESTS	PUNK & SKA	ALTERNATIVE	LEVEL 1: TECHNO/NO TRANCE LEVEL 2: MIKEE LEVEL 3: CLASSIC	LEVEL 1: TECHNO/NO TRANCE LEVEL 2: DAVEY LEVEL 3: MIKEE	LEVEL 1: TECHNO/NO TRANCE LEVEL 2: DAVEY LEVEL 3: MIKEE	LEVEL 1: TECHNO/NO TRANCE LEVEL 2: DAVEY LEVEL 3: MIKEE
5:00 MIDNIGHT	BEAT THE CLOCK MIDNIGHT	55:00 COVER 25:00 DRAFT	HAPPY HOUR 8:00 - 10:30	HAPPY HOUR 8:00 - 10:30	HAPPY HOUR 8:00 - 10:30	HAPPY HOUR 8:00 - 10:30

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Porter's musical legacy celebrated

Composer did his best work after losing a leg

By ARAXI ARSLANIAN

If you've ever gone to karaoke, you know him. If you've listened to Top-40 music, you know him. If you've seen any movies at all this decade, you know him too.

You may not have realized, but that song being butchered by a very soused bank loans manager is likely Cole Porter's *Red, Hot and Blue*, an AIDS fundraising album, featured the hottest acts of the 1990s interpreting (and occasionally destroying) his songography. And count how many sappy sexual mishaps have been choreographed to "Let's Do It, Let's Fall in Love" on film lately.

Oy. But Porter wouldn't mind. This songsmith would be delighted with the current Cole-appreciation renaissance. Especially with the taut, talented and toiling bodies at the U of A's Studio Theatre. Their latest and greatest, *Red, Hot and Cole*, tells the tale of the composer's life through his songs. But don't get this confused with the 1945 flick *Night and Day*—that "biog-

raphy" had an over-tall Gary Grant playing the diminutive Porter, and told of his exploits in the French army, which he never joined.

"Being fabulous isn't about telling the truth," actor Rhonda NuGent explains. She plays Bricktop, one of the many fab and far-out babes to cross Porter's path. "She toured all the way through North America by the time she was 19 as a Vaudevilian. She was someone who could live hard and play even harder."

Written by James Bianchi, Muriel McAuley and Randy Strawderman, the piece weaves glamorous production numbers,

thoughtful solo work and history from 1915-1961. Philip Warren Sarsons, who plays Cole, admits to a slight intimidation factor when he first approached the character.

Getting to the man behind the myth

"I think the hugeness of him took me back a little," he says. "Trying to find the humanity behind the myth. His music was the real key for me. It allowed me to discover a lot about him as a person."

Though he traveled from New York to Venice to Hollywood, some of Porter's most famous history occurs when he was a wealthy

American in Paris. His parties were infamous for their gay and bisexual doings, Italian nobility, recreational drugs, cross-dressing and, of course, music.

"That's the problem in a way," says Sarsons. "He was so famous, so young and I think a really genuine guy. But I could see something being masked in his charisma. He always had an image to maintain."

When it comes to understanding any man, *cherchez la femme*. Porter's mother began the artist's path of deception and reputation by falsifying his school records... making him appear a very clever 12-year-old instead of his actual age, 14.

Red, Hot and Cole doesn't pussy-foot around Porter's tragedies, either. His 1937 horse-riding accident (which resulted in the amputation of one leg) is dealt with head-on.

"The most interesting work he wrote was during the time he was the most challenged, I think," says NuGent. "I can really relate to escaping in your work like that. In terms of processing pain and vulnerability."

Both actors assert that the show is as much about the razzle-dazzle of Cole Porter as his struggle. Four giant production numbers, acrobatic dancing and boffo costumes promise to delight.

The fact that these young actors can sing is an added bonus.

300 dancers in 1001 Nights

Vaganova Society celebrates ballet technique

By AMY HOUGH

THE Vaganova Technique Dance Society will be celebrating its 10-year anniversary with a dance extravaganza incorporating over 15 separate dance studios from Northern Alberta.

The Vaganova Society, whose mission is to foster an appreciation for classical ballet through training opportunities, feels the celebration will be a perfect way to put its mandate to the test. Over 300 dancers will get an opportunity to put their training to use as the society presents *1001 Nights*.

"This is a very exciting event for the Vaganova Dance Society," says the Society's artistic director, Maria Mitache-Bokor. "We wanted to celebrate the Society's 10th anniversary in a very special way and this gala fits the bill perfectly. It gives these talented dancers from Northern Alberta the opportunity to perform together and share the experience of dancing in a big production in a grand theatre. Coming together for a show like this is a very rare but wonderful thing."

Vaganova still young at heart

The Vaganova technique of teaching classical ballet was invented by Russian dancer Agrippina Vaganova. The technique incorporates the best of Russian, French,

Italian and Danish techniques and has been taught to dance greats Mikhail Baryshnikov and Rudolf Nureyev. Even young dancers can appreciate the intricacies of the technique.

"I've danced in other kinds of ballet," says Carlynn McAneeley, a 13-year-old dancer with the Dan-sation dance studio who will be performing many roles in *1001 Nights*. "I did the RAD [Royal Academy of Dance] which is, I feel, a more reserved ballet from England. The Russian [Vaganova] is a lot more stronger."

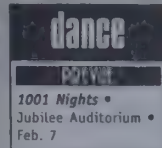
There's more character to it, I think."

Coordinating 300 dancers for the production is no easy task. McAneeley says each dance studio learned their roles separately and a few ensemble rehearsals have taken place.

"It's a good experience, says the St. Albert native. "I mean you're learning to work with other people... I really feel for the teachers, though."

And what can an audience member expect from the ballet that tells the story of Sheherazade, the wife of a cruel Shah who promises to tell her husband interesting stories for 1001 nights so he will spare her life?

"It'll be quite dazzling. You'll see 300 dancers on the stage," promises McAneeley. "The story is quite interesting... You'll be able to see all the Orient wrapped into one show and we have really exciting costumes... the makeup will be really spectacular as well."



Helen Collinson: an advocate of the arts

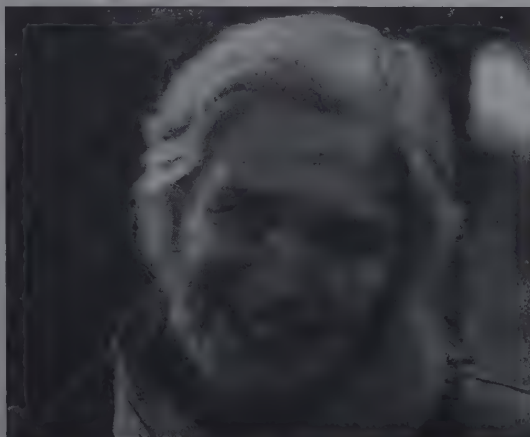
By NORA ABERCROMBIE

The celebration of Helen Collinson's life took place Monday at All Saints Cathedral. Not surprisingly, the place was filled with members of the arts community. It was a longer service than is usual but that is no surprise: Collinson did a lot with her life. There was a lot to celebrate.

We usually think of a genius as someone who focuses steadfastly on a single task or issue. They devote themselves to it to the diminishment of everything else in their lives, like a hound after a hare. But there is another kind of brilliance that is marked by limitless curiosity and fascination with everything that crosses its path. Collinson was like that. Her intellect led her down so many paths and through the lives of so many people, that it is doubtful that any of us know her whole story.

She was born in England and accompanied her parents to Canada as a baby when her father, H.G. Glyde, accepted a year-long contract with the Provincial Institute of Technology and Art in Calgary. Her father, who remains alive and well at the age of 91, was one of the more prominent artists and arts administrators in the province, contributing enormously to the complexity and quality of our current arts community. Collinson recalls that her childhood was characterized by "fun and laughter" and the many artists who frequented the Glyde household. She was, by some accounts, a bit of a handful as a teenager. This would not surprise anyone who knew her.

Collinson was awarded a BA in philosophy and psychology in 1955 and completed her BSW



the following year. She worked as a social worker for three years during which time she married Don Collinson. She peppered her career as mother of Karen and Christine with the development of her capacities in painting, drawing, printmaking and design.

Following in dad's footsteps

Eventually she embarked on her remarkable career as an art curator, gallery director and arts advocate. Her accomplishments as director of Ring House Gallery are well known and documented—she inherited her father's mantle in many ways, helping to lay the foundation for the care of over 40 museum collections. But Helen had her fingers in many, many pies and her expertise and artistic sensibility were in great demand. She was

guest curator for the Edmonton Art Gallery, the Whyte Museum of the Canadian Rockies, the Provincial Museum of Alberta, the Works, Latitude 53, Medicine Hat Art Gallery and Red Deer Museum. She served on juries for the National Museums of Canada, the Canada Council Art Bank, the Manitoba Arts Council and the Alberta Art Foundation.

As Richard Gishler remarked during her memorial service, Collinson did more in a week than many of us could in a month.

Collinson was international in her vision. A monument of the arts community here, she was also a volunteer consultant in New Guinea, Japan and Montserrat. She has also provided her services to Cape Dorset, Yellowknife and Grouard. Recently, she sat on the International Executive Board of Heritage Interpretation International, a network of cultural and natural history interpreters dedicated to the presentation and conservation of the world's heritage.

obituary

Helen Fabia Collinson (nee Glyde) 1934-1998

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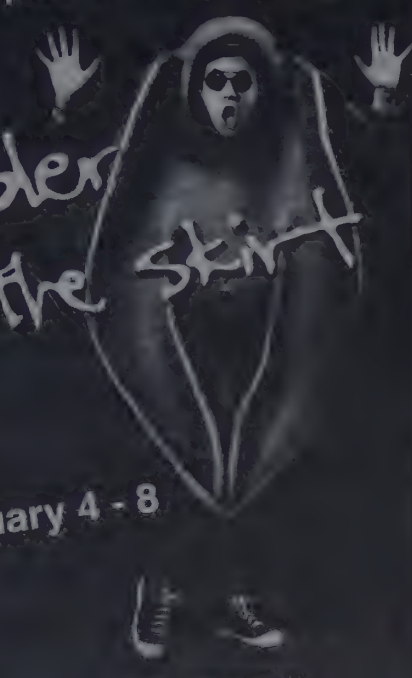


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VISUAL ARTS notes

By NORA ABERCROMBIE

This is what you call a tempest in a teapot. The fact that the Edmonton Art Gallery lost a contract worth \$80,000 a year is big news indeed. Bad news for the EAG, dandy news for Harcourt House, the feisty little upstart that won the contract for this region. My research (such as it is) reflects that there was nothing particularly scandalous about the decision.

The contracts to administer the Alberta Foundation for the Arts Traveling Exhibition run for three years, after which time a committee of the AFA invites all comers to submit proposals for the next three-year term. The terms of reference for the contract were simple: here's how much money there is, what would you do with it if you had the chance?

Word has it that Harcourt House came up with the best pro-

posal, pure and simple. There was no policy decision to award the contract to a smaller outfit, thereby evening the playing field. No offence was meant toward the EAG. The AFA committee felt it had an obligation to the people of Alberta to get the most bang for their buck, and it made the decision on that basis.

Of course, all the galleries that lost \$80,000 a year are pissed right off. Who wouldn't be? But every kick in the teeth is an opportunity to gain wisdom. What wisdom can be gained by this latest turn of events? That the nimble and lucid shall succeed.

That is not to say the decision is above discussion. The art world will watch Harcourt House closely to see if its collaborations with various and sundry amateur organizations affects the professionalism of the exhibitions. As support for the arts increasingly favors amateurism, professional artists in Alberta are increasingly shut out of the loop.

Finally, the EAG can take some comfort that Harcourt House not only has \$80,000 a year, it has \$80,000 a year worth of work. Har har har. Take that, Allan Ball, you smug bunny.

• • •

But never mind all that. What's on in town: *Sacred Sex II* is still up at Harcourt House. I like this show. It's silly and it's fun. And it doesn't get all weird and spooky about the holiest of holidays. The 3D-movie experience is particularly... special.

• • •

Latitude 53 has *Collaborators*: David Turnbull's very first curatorial project, featuring the works of Mariann Sinkovics, Pamela Anthony, Julian Brezden, Gloria Mok, Douglas Pamerter, Kellie Kitson, Jason Symington and others.

The concept of *Collaborators* is to attempt to further understand and open up the processes involved in art creation and production. This exhibition is directly based on collaborations between visual artists and predominantly non-visual individuals. Focusing on the premise that involvement is a key to interest and understanding, *Collaborators* will apparently explore how boundaries function between the arts community and the general public; and in what ways are boundaries established, supported or attempted to be crossed.

Neat-o.

•

Museum looks at green accountability

Earthquest aimed at kids, but adults could learn a lesson, too

By DANIELLE ZYP

In our consumer-driven society, the time has come to take responsibility for the environment. It could drive you to depression. Or, it could make you become a monk, living a non-materialistic life. Just thinking about the state of our environment is hard enough. The idea of doing what it takes to change the world seems even tougher.

If that's how you feel, then maybe you ought to go on an *Earthquest* at the Provincial Museum. The show is primarily aimed at children. They love the interactive walk-in-video-game exhibition, racing from display to display, but adults will discover much food for thought there as well.

Through a series of hands-on, multi-sensory activities, *Earthquest* repeats four main messages: reduce, reuse, recycle; there is no "away" (as in throw away); the Earth has limited carrying capacity; and everything in the universe is connected. While you are having a ball taking the challenge to defeat "Toxicus," the red-eyed monster of waste



exhibits

PREVIEW

Earthquest •
Provincial Museum of
Alberta • Closes April
26

who wants to destroy the environment, a number of disturbing facts are presented.

It says: "Every person in Edmonton throws away about one ton of waste a year for a total of 600,000 tons. That is enough waste to build a one-metre deep, two-lane highway between Edmonton and Jasper... In 1990, Canadians dumped 300 million litres of used motor oil into the garbage or down the drain. That's equal to eight oil spills the size of the 1990 Exxon Valdez spill off the coast of Alaska. One drop of oil can make 25 litres of water unfit for drinking."

Offering solutions, not just questions

What we are doing to our planet could cause you to feel desperate. But don't despair, there are solu-

tions.

"Often people are confronted with global issues and they think, 'It's way too big for me, that my individual effort can't make a difference...' the exhibition makes it manageable," says Tim Willis, museum manager of exhibits and marketing.

"It's good to look at yourself and you realize how wasteful you can be."

The museum did just that.

"We had the power and water company audit us... we improved food services, reducing disposable items and we always use recycled paper now."

The museum encourages schools to involve their students in projects like *Earthquest* with a reduced rate. However, the rather steep price of admittance at \$18 per family prevents accessibility to lower-income members of the community.

New AD not afraid of tough talk

Craddock's new play addresses the suicide issue

By ARAXI ARSLANIAN

Director Sophie Lees is set to do some serious pioneer work. Not the butter-churning, covered-wagon stuff. The kind of work that renews a theatre company from the inside out. Azimuth Theatre has been a balancing act between live theatre and hot issues ever since its creation. The company has toured pieces to schools, prisons and remote areas to facilitate, educate and, hopefully, heal.

Talk about responsibility. As the new artistic director of Azimuth Theatre, Lees felt little trepidation when predecessor Deb Hurford passed the torch. This fiery 28-year old is ready to show the rest of the world that fact with *The Day That Billy Lived*, her directorial debut with the company.

"It's a script by local actor-playwright Christopher Craddock. It's about a young man who's at-

tempted suicide and ends up in this metaphysical world to face what he has done. He uses all these excuses, government being screwed up, the world not having a future, but in the end it's just about being in incredible pain and not knowing why sometimes."

Although the highest-risk age group for suicide is in the 50-and-up demographic, Lees feels very strongly about youth outreach. One in 10 teens are successful in ending their lives.

"I think the statistic that hit me the most was the youngest person ever recorded for committing suicide. They were four," she marvels. "The great thing about this script is how honest it is. When it comes to youth outreach, it's important to ever away from lecturing or preaching." Couldn't you have just done a really depressing Eugene O'Neill play instead? It looks better on a résumé.

Caring about the work

"That's not the kind of work I care about," Lees explains. "My vision of Azimuth is to infuse this company with people who are intelligent,

open-minded, non-judgmental and articulate. Artistic integrity is number one."

Lees says she lucked out with the cast of *Billy*. Her auditions were primarily about interviews, rather than monologues in tights. Good diction is hardly the best tool for the most impressive aspect of *Billy*, the talk-back.

"During the audition I would see an actor and go, 'Wow! They're so talented.' But then I'd talk to them about suicide and they'd say things like how it's wrong and they think people who would do that are weak. You can't have that attitude with youth. We put the cast through a week of intense suicide-prevention training and workshops. When I look for an actor, I look for someone with real heart, someone who is more than their work."

But don't think passion and hard-work don't have a serious payoff, Gentle Readers.

"The exchange with these audiences is so pure," Lees beams. "I mean, they're not worrying about missed moments or lights cues. They're being communicated to directly, in a safe place, with people who care about what they do. That's why I think Azimuth is vitally important."

You go, girl.

theatre

PREVIEW

The Day That Billy Lived • Robert Tegler
Student Centre,
Concordia College •
Feb. 6

Fest still pushes the envelope

Organizers hope to build reputation before 2000 provincial finals

By AUDREY WEBB

Reality often has a nasty way of interfering with the pursuit of art. Beethoven's deafness complicated both his personal and professional life. Mozart died destitute despite enjoying critical acclaim during his lifetime career. Were it not for the unending mountain of bills to be paid, relationships to sort out and domestic duties to deal with, all artists would be free to create their works stress-free. Although there are always difficulties to overcome, it is the hope of achieving recognition that propels artists forward.

Local performer Nancy Rakovsky has experienced for herself how difficult it can be to coordinate life and art. During the 1980s she studied theatre at university, hoping to develop her interests into a career. Presently, she does accounting work at home to help make ends meet.

"I started a family and dropped it [theatre]," she says. "It probably will never be a professional thing for me, though it did start out that way. Love and finances do strange things to you," laughs Rakovsky.

Still, once that theatrical bug has bitten, it seems to have a life-long effect and Rakovsky now satisfies her theatrical urges on an amateur level.

Last year, she acted as stage manager for the winning entry in the Edmonton Region One-Act Festival. After winning both

the regional and the provincial awards for Best Production, the company proceeded to Newfoundland to compete at the International Festival, where 10 groups from around the globe congregated to duke it out for top honors.

This year, Rakovsky hopes once again to receive accolades for her work. However, instead of being in the background, this year she is featured on-stage in a one-woman show called *White Hands*. The script was written especially for the company Big Black Boot Productions by local playwright Trevor Schmidt.

White Hands is about a woman Rakovsky describes as "not quite mentally competent."

"She has been abandoned by her family. The play is her exploration of what she thinks would save her from the hospital setting she has been living in. She lives in a fantasy world to make some sense out of her life."

Nine local theatre companies will present their works, which is three times the number of entries the Edmonton Festival drew two years ago. In the year 2000, Edmonton will be the host city for the provincial finals and hopes are high the festival will have gathered steam by then. In Calgary, "people line up to get spots in the festival," notes Rakovsky.

Only one shot at the brass ring

After weeks of preparation, the participants will have just one shot at impressing the judges. All scripts are performed before a panel of adjudicators only one time each. Despite the desire for a sure-fire winner, Rakovsky says most performing groups are de-

ciding to present untested original works.

"It is a chance to workshop and explore a piece nobody else has ever touched," she explains.

The pressure and time commitments required to prepare for the festival are sizable, but also exhilarating.

"Probably anyone silly enough to enter thrives under this kind of pressure," observes Rakovsky.

And even though not everyone walks away with top honors, there is always the hope of other rewards to be found through participation.

"There might be someone in the audience who will see you, and that's your own private audition," dreams Rakovsky.

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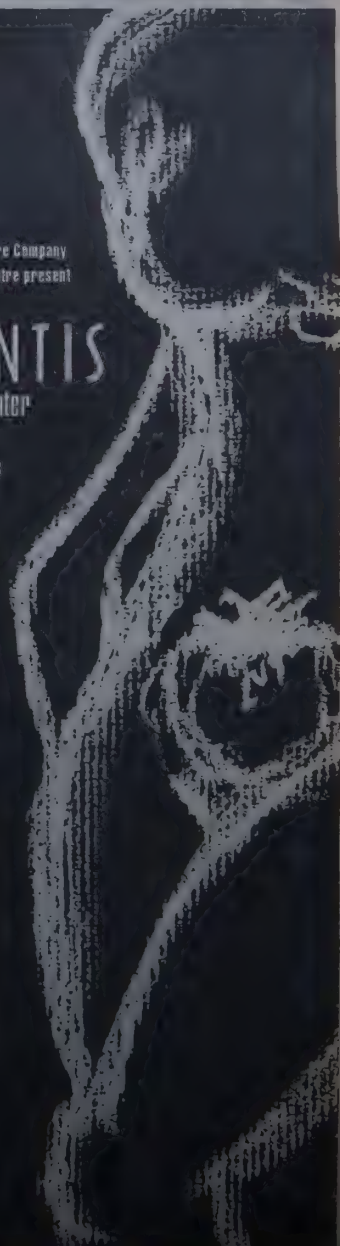
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Characters not given enough grey area

Desperate Measures fails as a twist-turning morality play

By RUSSELL MULVEY

The classic struggle: good against evil. Or is it: what evil must good men do? Maybe there's both good and evil in all of us. I don't know. Trying to figure out the theme of the latest Barber Schroeder film is not easy. The film itself is relatively simple.

There is this cop named Frank Connor, played by Andy Garcia (*Things To Do In Denver When You're Dead*). He is a widower with a young son named Mathew. Mathew will die of cancer unless he receives a bone marrow transplant. Connor breaks into the FBI DNA database and discovers a match. The match is a multiple-murderer tough-guy sitting in solitary confinement named Peter McCabe, played by Michael Keaton (*Batman*). McCabe agrees to the transplant. McCabe escapes as the transplant is about to begin. Connor tracks him down while simultaneously protecting him from other cops who want to shoot him on sight. Bone marrow begins to degrade immediately upon an individual's death, so Connor is in an untenable position. He must keep McCabe alive so his son will live, but keeping

thriller

REVUE

Desperate Measures
• Cineplex Odeon •
Daily

McCabe alive essentially means letting several other people die or be maimed at his hands.

Black-and-white characters

Schroeder is the French film maker responsible for such films as *Before and After*, *Kiss of Death* and *Reversal of Fortune*. They are all notable for their emphasis on the mutable nature of morality. The characters are protean, flowing back and forth between being obvious bad guys and obvious good guys. Even in his more straightforward films like *Single White Female*, the characters demonstrate a moral ambiguity and are flexible when it comes on deciding what is "the right thing to do."

Desperate Measures suffers because it lacks this sort of characterization. Garcia does an admirable job of portraying a father who knows that he's crossing the line to save his son but there is never any doubt that he will cross the line—that is, actively interfere with the recapture of McCabe.

Keaton fares no better as McCabe. Keaton's McCabe is a brutal, exceptionally intelligent predator but he is not a psychopath. He understands his place in the universe and the morality he has developed during nearly a lifetime in prison allows him to use extraordinary means to change his position. So, there are these two characters, both of whom are willing to go to any lengths to achieve what they want; this does not leave much room for moral ambiguity

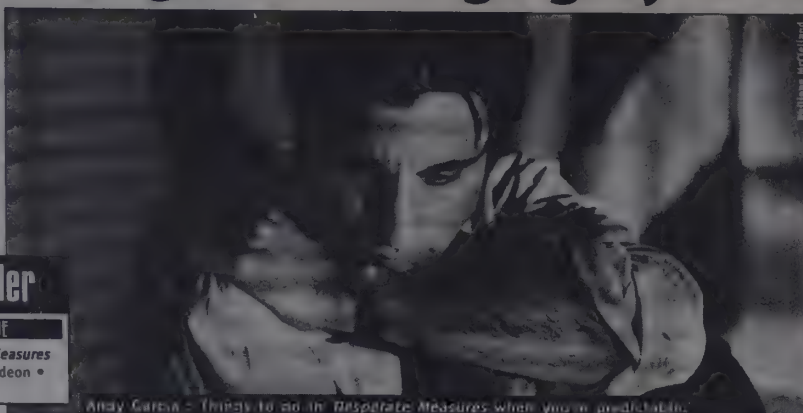
or flexible decisions. From the beginning, both these characters are locked into their motivations.

And that leaves us with pretty much a run-of-the-mill action flick. Things move along rather nicely. They blow up. They burn. They shoot.

Despite the lack of choices of the characters in this film, there is still a curious bit of ethical judgment going on, not on the part of the characters but on the part of the audience. It becomes difficult not to cheer the McCabe character on as he fries, shoots and brutalizes people. This even in light of the fact that if he escapes a young boy will die. Unfortunately, this bit of grace goes unanswered as Schroeder opts for an ending that gives *Desperate Measures* a happy dimension.

Andy Garcia - Things to do in *Desperate Measures* when you're predictable.

Philippe McClelland



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Out of Africa

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Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant
MacEwan Community College

With an epic movie like *Out of Africa*, sometimes the script may be too long. It feels that way here. But, what can save a movie of this length is the cinematography. That is certainly what ties everything together in *Out of Africa*, and it comes to dominate even the themes and characters. The fact that movies like *Dances With Wolves*, *Braveheart*, *The English Patient* and *Out of Africa* have won Academy Awards for Best Picture in the last several years is an indication that what people used to say about the epic movie being dead just isn't true. It has changed, as we see in *Out of Africa*, in terms of its style—now more focused on individual characters. In this movie, the camera gets to express itself through dominant settings much better than it did in older epic movies. The cinematography in movies like this is important because the passions of this movie are large. It takes the big screen and the big picture to express those passions. The screen has to pass through a series of actions, spread out over large periods of time. We see that in *Out of Africa*—not too large a span of time, but big enough. The big movie, as we see here, is one of Hollywood's strengths, although with *Out of Africa* the big movie feels somewhat tame, oddly enough.

Part of this movie probably results from the fact that we are used to the masculine epic movie—lots of action and fighting. *Out of Africa* is more to do with the popular Romance tradition in a lot of ways. I would almost call this the feminine epic, as opposed to a movie like *Braveheart*, which does something quite different. I think you could characterize a feminine epic by talking about exotic locations, troubled love, the "manly" man and the strong heroine. It is part of a long tradition of great romance novels of the 19th century; *Wuthering Heights*, *Jane Eyre* and *Pride and Prejudice*. In many ways we find the same tradition as Harlequin Romances, although this is a more sophisticated version of that. This is not to demean 19th-century novels and say they are mere romances. It is the breadth and depth that these stories are capable of achieving. That is what makes this movie work, when it works. There is a very real sophistication and expression of character running through *Out of Africa*. That is what you should be watching this movie for.



Zeroing in on film's flaws

Film has lots of character, little plot

By AMY HOUGH

Zero Effect could easily be classified as modern take on Sir Arthur Conan Doyle's *Sherlock Holmes* novels. Yet where *Zero Effect* pales in comparison is in the actual plot of the mystery. Whereas Conan Doyle always put Holmes to the task of solving a baffling mystery with more than a hint of danger, the mystery involved in *Zero Effect* is neither baffling nor dangerous—it's boring.

To be sure, the main character in *Zero Effect*, Daryl Zero (Bill Pullman; *Lost Highway*), is interesting. He is quirky, eccentric and lovable—much like Kramer on TV's *Seinfeld*. Much like *Sherlock Holmes*, Zero's character flaws highlight his incredible skills of deduction. And of course he has the help of his own much misused Watson—in the form of Steve Arlo (Ben Stiller; *If Lucy Fell*), an attorney turned gopher for the kooky Zero. Arlo, like Watson, is the perfect foil for Zero, often disgruntled at his ill treatment but nonetheless in awe of Zero's detective skills.

The game's afoot

Arlo is sent to prospective clients in order to determine whether or not Zero's skills are worthy of the case. The prospective client in this case is Gregory Stark (Ryan O'Neal; *Faithful*), a successful businessman who has lost his keys and is now being blackmailed.

Stark will not divulge any more information, all he wants to know is the identity of his blackmailer. The case is vague enough to pique Zero's interests and without much ado Zero uncovers the blackmailer's identity—a woman named Gloria (Kim Dickens; *Truth or Consequences, N.M.*).

But in Zero's mind the case is far from being solved. He still wants to know why Gloria is blackmailing Stark and what Stark has done that can damage his reputation. And there's also the budding romance between Zero and Gloria.

Zero is truly an engaging character. His silly mannerisms are

enough to wring a smile out of any viewer—but they are just that, silly and unbelievable. All other characters are left in Pullman's shadow, never surfacing enough to bring but an ambivalent notice. And this is what makes the plot suffer the most. The mystery is pretty predictable—as far as unearthing deep, dark secrets goes—but the viewer is never interested enough in the other characters to care why they did what they did. The plot of this movie is merely a prop to showcase Pullman's wacky character. And, all in all, Pullman's character alone, though quaint in a curious sort of way, does not merit a feature-length movie.

Give me Basil Rathbone any day.

mystery

REVUE

Zero Effect •
Cineplex Odeon •
Daily

Soundtrack review

Zero Effect ost (Sony Music)

There are two kinds of soundtrack CDs: those that work as a package outside the film, and those that don't. The *Zero Effect* soundtrack, despite its potentially unfortunate name, works.

Which is not to say that all of the tracks sound like the same bandwith as diverse a selection of artists as this soundtrack has, that would be well-nigh impossible. But kudos to the music supervisors, who have selected 14 songs with a similar enough sound and, just as importantly, put them in an interesting order. Sometimes one song leads into another, sometimes there's a direct contrast just like any well-laid-out album.

Elvis Costello sounds like a drugged-out Bill Haley in his twangy "Mystery Dance"; Dan



Bern leaves aside his big-balls-macho image for a tender "One Dance." Bond and Mary Lou Lord add some driving, distorted guitars, and even Jamiroquai's reggae "Drifting Along" manages not to sound out of place.

The real find on the album is "Into My Arms" by Nick Cave and the Bad Seeds, sounding sort of like Leonard Cohen on a particularly good day. I won't get the line "I don't believe in an interventionist God" out of my head for weeks.

The film may be called *Zero Effect*, but the soundtrack is, well, effective. I doubt it will achieve Tarantinoesque popularity, but it's earned a spot in my rotation.

David Gobeil Taylor

Stewart film extravaganza

Edmonton Film Society highlights works of one of Hollywood's most beloved actors

By RUSSELL MULVEY

In Part II of our James Stewart exposé, we will highlight the upcoming Stewart films to be screened as part of the Edmonton Film Society's tribute to the beloved Hollywood icon.

Destry Rides Again (Feb. 9) is a western that Stewart made the same year as *Mr. Smith*. He plays a marshal. This film is well-served by the subtle sense of humor imposed by director George Marshall who was best known for his comedies. Stewart's co-star is Marlene Dietrich—a more extreme contrast one can't imagine.

The Christmas classic may be a bit much

It's A Wonderful Life (Feb. 16) is good anytime of year, though I personally think that the film is a little overrated.

Harvey (Mar. 2) is a great Stewart

film. A sort of psychological comedy, as opposed to a psychological thriller, there is something totally believable in Stewart's portrayal of a man whose best friend is an invisible, giant rabbit. This film is worth seeing just for the cinematography. Director Henry Koster got his start doing German Expressionism in the '30s and this style serves *Harvey* well.

Rear Window (Mar. 9) is a favorite Stewart film. It is maybe my

favorite Hitchcock film as well. A sort of voyeuristic homage, *Rear Window* concerns the travails of a crippled photographer, played by Stewart, who may or may not have witnessed a murder in apartment across the courtyard. At

one point, Stewart's friend, played by the glimmering Grace Kelly, goes across to investigate. His distress when he realizes that she is about to be discovered is an exercise in the sheer rage that impotence can impose. Brilliant.

A big-band man, too

Stewart's personal favorite of all his over 150 films is *The Glenn Miller Story* (Mar. 16). It is, of course, the story of Glenn Miller, a man that Stewart himself seems to

have had a lot in common with. It was directed by Anthony Mann, who was best known for his westerns such as the *Man From Laramie* (Mar. 23). This is a great film and maybe the best western ever made. Stewart plays a man of mystery who shows up in a town that is being destroyed by the psychotic son of a wealthy rancher. It is the spiritual precursor to all those "man with no name" westerns.

The final film in the Edmonton Film Society's tribute is, in fact, my favorite James Stewart film.

The Flight of the Phoenix (Apr. 6) concerns a group of men whose crashed plane has left them stranded in the Arabian desert. They decide that rebuilding the plane and flying their way out is their only hope for survival. The frenetic direction by Robert Aldrich (*The Dirty Dozen*; *Kiss Me Deadly*) is a striking counterpoint to the solid ensemble group of actors which includes Richard Attenborough, Peter Finch, Hardy Kruger, Ronald Fraser and Ian Bannen. Apparently Stewart's experience during the Second World War gave him more than little say over the direction in this film.

The Edmonton Film Society screens in the Provincial Museum Auditorium.

classics

PREVUE

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James Stewart •
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Murder, she wiped

By AMY HOUGH

WHO says you never learn anything in film school? *Curdled* is the result of film students John Maass and Reb Braddock's 20-minute short that just happened to catch the eye of famed film writer and director Quentin Tarantino.

Tarantino was so impressed with the duo's effort that he promised to get a feature film made out of the short if the pair reworked the script. And here is the full-length version, a quirky trip into the world of post-forensic clean-up.

Gabriela (Angela Jones; *Pulp Fiction*) has always been fascinated by death. When she was a young girl working in her mother's bakery she saw her first dead body. Since that time she has kept a scrapbook of every murder that has occurred in her hometown of Miami. Most fascinating to her is the Blue Blood Killer (William Baldwin; *Silver*), a man who has been stalking Miami's socialites and cutting their heads off.

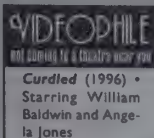
When Angela spies an advertisement for a post-forensic maid service (these are the people who clean up a crime scene after the

police are done with it) she immediately applies for the job. More than anything, Angela hopes she might get some real insight into the Blue Blood Killer if she can clean up one of his crime sites. Her boss is more than a little wary of her, fearing she is one of those gore-lovers who get a kick out of being at a murder site—and boy is he right! Against his better judgment, he allows Angela to clean up the home of the Killer's

last murder victim. But the last murder victim has left a damning clue and the Blue Blood Killer has to get to it before the maid service does. Will Angela discover the clue? Will she be the one who captures the killer? *Curdled* has an ending that is really going to surprise you.

Curdled is an amazing movie. Throughout the show I was laughing but shaking my head at the same time because the film was so bizarre. Jones is perfect as Gabriela. She brings such an enduring child-like curiosity to her character that you forget what a ghoul Gabriela actually is.

The film also has an intro and outro by Tarantino describing how the film was made—a groovy little addition to an equally groovy film.



Postcard from the edge of space

Mission to Mir not in-depth, but it is entertaining

By RUSSELL MULVEY

It is spectacular. There is no denying it. There really is nothing like an Imax film—and a trip to the *Mir* space station makes for a particularly satisfying Imax film.

Unfortunately, a little too much of the 40-minute film is taken up with stuff that might have been better left to traditional documentaries. Scenes of the Russian cosmonauts in Star City, the formerly-closed space complex where they live and train, are more or less interesting but they are an almost banal use of the Imax technology. It is those parts of the film that take us into the *Mir* space station and the space shuttle *Atlantis* that make this a worthwhile cinematic experience.

Six-month stay

A large part of the film focuses on American astronaut Shannon Lucid. She was the middle-aged rocket scientist who ended up having her stay on the space station extended by eight weeks, thereby forcing her to set the new record for an American in space—six months! Though the way she tells it, it was the most enjoyable six months she has ever lived, marred



science fact

REVUE

Mission to Mir • Edmonton Space and Sciences Centre • Daily

only by the fact that her daughter neglected to include the sequel to a novel she sent up on one of the regular re-supply ships.

A stellar postcard

Of course, all of the filming was actually done by astronauts and cosmonauts—and it is a certainty that they were not particularly interested in truly documenting life aboard the space station. In a way, *Mission to Mir* is like a postcard, a sort of having-a-wonderful-time-wish-you-were-here kind of thing, albeit done with the most expensive film technology ever created.

For something that it is nothing really more than a high-tech postcard, we still get a sense of what the astronauts are like. In fact, Lucid would make a great subject for a more intimate, real

documentary. Here is a woman who has always wanted to be an astronaut. In the '50s, during the earlier days of the American space program, she wrote indignant letters asking why there were no women going into space. In *Mission to Mir*, she is in her element and yet spends some time mentioning that she is concerned about her family if only because her husband has once again confused Windex with Clorox while doing the laundry. And when she finally catches a ride back down to Earth, she walks by herself off the space shuttle. At the little ceremony that takes place within minutes of her landing, Lucid manages to stand. These feats are amazing for someone who has just spent six months in free fall.

Mission to Mir is an entertaining little film done really, really, really big.

Heck, at least the monster is good

Deep Rising a good attempt at the brainless-action genre

By RUSSELL MULVEY

So you've been out and had a few beers. Things didn't quite go like you hoped they might—she wasn't really interested after all. You're too drunk to go to bed. You'd read, but the words jump around too much. You turn on the boob tube and flip through the channels, looking for something to kill the next hour or so.

If you're me, what you're looking for is a movie like *Deep Rising*.

Shot in Vancouver a year and a half ago, *Deep Rising* has all the elements of one of those stupid sci-fi (as opposed to science fiction) drive-in flicks of the '50s and '60s. It doesn't make a lot of sense though the internal logic is consistent. It has a not-so-anti antihero with a mechanically inclined squeaky sidekick, some villains, a good monster and (keep in mind when I say this that I have a lifetime of experience watching these sort of films) the one nauseating scene comes in at about the 45-minute mark, more than enough time for a queasy stomach to settle.

Bringing a new meaning to "Eat the Rich"

There is this big expensive cruise ship called the *Argonautica*. The name is no doubt some sort of ironical homage to a mythologi-

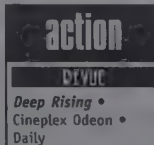
cal character named Jason and his ship and crew who had some involvement with a creature very much like the monster in this film. The world's richest people are celebrating the new millennium on the ship.

There are these bad-ass mercenary types who all have Australian or British accents of some sort and they are going to rob the *Argonautica*. Towards this end, they have hired a little ship captained by Treat Williams (*Things To Do In Denver When You're Dead* but probably best known for *Hair*) to take them out to the middle of the ocean to the *Argonautica*. Meanwhile, a beautiful jewel thief has

just been captured on board the *Argonautica*. Meanwhile, a saboteur on-board the *Argonautica* destroys the ship's radar and communications systems so it cannot send a distress call. Meanwhile, the ship runs into something that brings it to a grinding halt.

When the bad guys finally get on board the *Argonautica* they find that most of the passengers and crew have been reduced to bloody skeletons.

Director Stephen Sommers (*Adventures of Huck Finn*, *Rudyard Kipling's The Jungle Book*) brings his experience with kids' movies to this film. It is really a kids' movie for kids who drink and stay up late. *Deep Rising* is not a particularly good film. It is clichéd to the point of being unbelievable and yet that is the one thing that makes it worthwhile. Knowing how everything is going to turn out and watching bad guys get digested alive can be kind of satisfying if you're in the right state of mind. And it is a good monster.



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Winner of four Genie Awards, *The Hanging Garden* is a remarkable first feature by Haligonian Thom Fitzgerald. Original and bitingly funny, it tells of a turbulent Nova Scotia family whose gay son, Sweet William (Chris Leavins), returns home from the city for the wedding of his obstreperous sister (Kerry Fox).

But this is no ordinary family. All the characters have the names of flowers, and ominous family skeletons keep popping out of dark corners and closets.

Everything is pretty much as William left it ten years ago. His father is still an abusive drunk, and his mother continues to suffer in silence. His obsessively religious grandmother has grown even more senile, and the family dog is now blind and keeps falling down the stairs if the basement door is left open.

Meanwhile, in a wonderful transposition of time and space, past and present, the ghost of Sweet William's obese 16-year old self (Troy Venetie) bitterly watches as William is slowly being sucked back into the old destructive family patterns.

Alternately funny and disturbing, this fascinating exploration of family loyalties and sexual orientation leads to a tantalizing double conclusion that shows what might have been or what perhaps really did happen. Stunningly photographed and directed with an exquisite sense of dramatic pacing, this is an impressive debut feature from a sophisticated, brash new director who is certain to be heard from again and again.

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FILM

Deceiver an intellectual thriller

Roth shines as epileptic rich kid

By PATRICK VUONG

On one side there is James Walter Wayland, played by Tim Roth (*Hoodlum*). Wayland is a wealthy, arrogant alcoholic who is accused of murdering a prostitute named Elizabeth (Renée Zellweger; *Jerry Maguire*). On the opposite side, there are detectives Edward Kennesaw and partner Philip Braxton. Kennesaw, played by Michael Rooker (*Henry: Portrait of a Serial Killer*), is a leading polygraph expert who is there to assist rookie Braxton (Chris Penn; *Mulholland Falls*) administer the lie-detector test. All three men have dark secrets that are revealed over the course of the interrogation as the relationship between the accused and his accusers shifts unpredictably.

Deceiver, directed and written by identical twins Jonas and Josh Pate (*The Grave*), is a twisted journey into the very nature of truth. This psychological thriller is very intriguing, if watched with the correct frame of mind. Those searching for mindless action will be disappointed to find a well-written and well-performed movie about an intellectual game of cat and mouse.

Filming tricks take away from the plot

The cinematography is uniquely superb yet at times becomes too elaborate and takes away from the brilliance of the film. For example, the lighting and interesting camera angles help create a real sense of menace while the abrupt flashbacks and dream sequences seem almost out of place until later explanation is given. These inconsistencies in the style of cinematography prevent the movie from being better. Another factor that may take away from the unpredictable plot is the pacing in some scenes. Some additional



drama

Deceiver • Cineplex
Odeon • Daily

editing in minor parts could have been done to ensure an even crisper transition from scene to scene.

Undoubtedly, what does make *Deceiver* attractive is the impressive acting. Roth is compelling as the rich, manipulative and clever Wayland. The Oscar-nominated Roth shows us why he is one of the most versatile actors playing the young, egotistical man with an IQ of 151. He creates a character who is so despicably smart that you end up hoping that he will come out of this investigation innocent despite the mounting evidence against him.

Zellweger also puts in a convincing performance as the beautiful prostitute who gets killed. The role of Elizabeth, specifically written with Zellweger in mind, is central to the film and is a great contrast to Roth's character. She is believable as a young, strong woman caught in a compromising position.

Rooker puts in another won-

derful performance. Playing veteran Kennesaw, Rooker produces some fine acting as a cop whose home life has become as complicated as the situation in the interrogation room.

Essentially, *Deceiver* is an intellectual chess match that intensifies to a violent conflict as the lives of Wayland, Kennesaw and Braxton are revealed to be bone-chillingly connected. Despite some minor technical problems, the film is intriguing because of the well-written story and excellent performances from the cast.

If you are the type who is just looking for mindless action, you will find this movie dull. On the other hand, if you like an intelligent, plot-twisting storyline that gives you a more involved role in the experience (similar to *L.A. Confidential* and *The Usual Suspects*), then *Deceiver* will deliver a truly entertaining psychological thrill-ride.

CINEMARK THEATRES

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\$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

MOVIES 12

130 AVE.-50TH STREET 472-9779

SHOWTIMES EFFECTIVE FRI, FEB 6 - THU FEB 12, 1998

Doors open 10:00 PM at 1 PM, Sat & Sun noon

COLON TO WIN LITTLE MERMAID PUZZLES	MA	MA
ALDEN (ULTRA STEREO) Gory violence, coarse language 2:20 4:50 7:30 9:50		
BEAN (ULTRA STEREO) R 8:50 11:00		
DEVILS ADVOCATE (ULTRA STEREO) Mature themes, sexual content, coarse language 1:35 4:30 7:10 9:50		
FOR RICHER OR POORER (ULTRA STEREO) 12 4:00 7:15 9:50		
HOME ALONE 3 (ULTRA STEREO) 12 4:00 7:15 9:50		
IN AND OUT (ULTRA STEREO) 12 4:00 7:15 9:50		
THE LITTLE MERMAID (ULTRA STEREO) color to win mermaid prizes 12:35 2:50 5:00 7:15 9:30		
WEDDING CRASH (ULTRA STEREO) 12 4:00 7:15 9:50		

STARTING SAT. FEB. 7, ENTER TO WIN THE LITTLE MERMAID COLORING CONTEST
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SHOWTIMES EFFECTIVE THU, FEB 5, 1998

DATE OF ISSUE ONLY

MON - FRI OPEN 11:35 PM; SAT & SUN OPEN 11:00 AM

ALIEN RESURRECTION (MA) Gory violence and coarse language 2:35 4:50 7:20 9:45		
MIDNIGHT IN THE GARDEN OF GOOD (MA) Coarse language 2:55 5:10 9:15		
HOME ALONE 3 (PG) 2:00 4:15 7:30 9:40		
KISS THE GIRLS (MA) Not suitable for pre-teens 1:40 4:15 6:55 9:30		
FOR RICHER OR POORER (PG) Coarse language 2:35 4:50 7:15 9:55		
THE DEVIL'S ADVOCATE (MA) Coarse language, sexual content and disturbing scenes 1:05 3:50 6:40 9:35		
STARSHIP TROOPERS (MA) Gory violence 1:45 4:25 7:00 9:40		

1 I KNOW WHAT YOU DID LAST SUMMER M
Coarse language and violent scenes 2:20 4:50 7:10 9:25

SEVEN YEARS IN TIBET PG
1:10 3:55 6:35 9:20

THE JACKAL M
Brazilian violence and coarse language 1:50 4:35 7:25 10:00

BEAN PG
2:30 7:35

IN AND OUT M
5:00 10:05

FAIRY TALE (A TRUE STORY) G
2:25 4:45

AIR FORCE ONE (PG) PG
Violent scenes, not suitable for younger children 7:25 9:50

FAMOUS PLAYERS

\$5.00 MATINEES DAILY!

(AT PARTICIPATING THEATRES)

(AT PERFORMANCES PRIOR TO 6:00 PM)

EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

Showtimes effective

THU, Feb. 4, 1998. DATE OF ISSUE ONLY.

PARAMOUNT THEATRE
10233 Jasper Ave. 428-1307
TITANIC (PG) THU 12:00 4:00 8:15 PM
Not suitable for younger children
WESTMOUNT CTR.
111 Ave. & Groat Rd. 455-8724
\$6.50 GENERAL ADMISSION
\$3.00 CHILDREN & GOLDEN AGE
\$4.00 TUESDAY & MATINEES

TITANIC (PG)
Not suitable for younger children
Thu 8:15 PM
FALLEN (M)
Coarse language Thu 7:00 9:40 PM
DEEP RISING (M)
Gory violence Thu 7:10 10:00 PM
WAG THE DOG (M)
Coarse language Thu 7:20 9:50 PM
INSTANT
West Edmonton Mall 444-1242
TITANIC (PG)
Not suitable for younger children
Thu 8:15 PM
TOMORROW NEVER DIES (PG)
Violent scenes Thu 7:30 10:00 PM
DEEP RISING (M)
Gory violence Thu 7:20 9:50 PM
DESPERATE MEASURES (M)
Thu 7:10 9:40 PM

FALLEN (M)
Coarse language
Thu 7:00 9:30 PM
GATEWAY 8
29th Ave. & Calgary Trail 436-4977
SPECIAL SAVINGS - \$3.00 MATINEES
WEDNESDAY & THURSDAY
TITANIC (PG)
Not suitable for younger children
12:00 12:30 4:00 4:30 8:00 8:30 PM
DEEP RISING (M)
Gory violence
1:00 3:30 7:30 10:00 PM
MOUSEHUNT (PG)
12 10:15 PM
WAG THE DOG (M)
Coarse language
2:00 4:15 7:10 9:20 PM
MR. MAGOO (G)
12 20 PM
HARD RAIN (M)
Violent scenes
2:30 4:45 7:15 9:30 PM
TOMORROW NEVER DIES (PG)
Violent scenes 12:45 3:45 7:20 9:50 PM
FALLEN (M)
Coarse language 1:15 4:10 7:00 9:45 PM

a MINUTE at the MOVIES by Todd James

DESPERATE MEASURES A desperate plot-line and desperately hackneyed performances are featured in this early entry as Worst Movie of 1998. Andy Garcia plays an FBI agent whose son is in need of a bone-marrow transplant. The only match is a violent serial killer serving a life sentence (played by Michael Keaton). Imagine the surprise when Keaton's character escapes during the operation and a lengthy and laughably predictable chase ensues. Garcia and Keaton are at their worst. **D**

FALLEN Denzel Washington plays John Hobbes, a homicide detective whose investigation work leads him to the trail of an ancient demon who travels by touch from human host to human host. The demon, known only as Azazel, has an axe to grind with Hobbes; it was Hobbes who jailed the spirit's most recent host (Elias Koteas) and sent him to the gas chamber. As Hobbes learns more about the entity and what kind of evil he's tackling, he realizes that he and his mentally-challenged brother and nephew are in serious danger when Azazel involves Hobbes in an elaborate frame-up. All the terror (and there's plenty of it) is effectively implied by this top-notch script from Nicholas Kazan. Flashy special effects are not needed and in fact are completely shunned. Who needs expensive effects when you have an accomplished cast that includes John Goodman (as Hobbes's partner) and Donald Sutherland? This is smart and chilling storytelling with an intricate and well-thought-out plotline. **BBB**

GREAT EXPECTATIONS Gwyneth Paltrow and Ethan Hawke attempt to do for Charles Dickens what Leonardo DiCaprio and Claire Danes did for Shakespeare's *Romeo and Juliet*. Dickens's *Great Expectations* is given a lush, romantic, '90s update, with Ethan Hawke starring as Finnegan Bell. As a young Florida boy, Finn's artistic talent leads him to strange and mystical encounters with people who will forever dominate his life. The first is Nora Dinsmoor (Anne Bancroft). She's the richest woman on the Gulf, but has slipped into madness after being left at the altar.

She hires Finn to entertain her with his artistic skills. In her crumbling mansion, Finn meets her young niece, Estella (Paltrow). Finn and Estella fall in love but when she suddenly leaves, a despondent Finn gives up his art until a mysterious benefactor gives him the opportunity to continue his career in New York, where they'll be reunited and separated again. As Finn's career as a budding artist skyrockets, an ex-con appears in Finn's life, played by Robert De Niro. This story of destiny and star-crossed lovers is loosely updated and literature buffs would be better served curled up with the good book. But romantic performances from Hawke and Paltrow—and Anne Bancroft's eccentric work—very nearly make it worthwhile. The story though is left thin and somewhat hollow, and there's a distance to these characters that's never quite bridged. **BB**

HARD RAIN This one has been on the shelf for over a year—and few would have been disappointed had it stayed there. Christian Slater plays an armored-car security officer desperately trying to protect his cash cargo from desperate thugs during a flood that has completely devastated an Indiana town. In a twist of casting, Morgan Freeman heads up the team of bad guys. His talent doesn't help squeeze any of the water out of this drowning plotline. Randy Quaid plays the town sheriff watching for looters and Minnie Driver is an artist who refuses to evacuate. Credit the producers for avoiding the usual disaster-movie storyline. I suspect the rash of destruction movies last summer is the reason for this late release date and the shift in focus away from the flood and onto the heist. No matter, it's laughable stuff with a ridiculous premise. Slater should consider himself lucky to be in prison during what I'm certain will be a short run for *Hard Rain* in theatres. **D**

PHANTOMS Based on the Dean Koontz novel, it's another anemic sci-fi, ghosts-and-goblins loser. Two sisters return to their hometown to find death and destruction at the hands of a mysterious entity known as the Ancient Enemy. Ben Affleck

(*Good Will Hunting*) plays the local sheriff who miraculously survives the destruction and Peter O'Toole plays a tabloid reporter who has studied the strange being. This film features cheap and silly horror clichés and special effects better suited to the Blob movies of the '50s. **D**

SPICE WORLD It's time for a dose of Girl Power in *Spice World*, starring Baby, Scary, Sporty, Posh and Ginger, better known as the Spice Girls—the latest pop phenom from Britain. If you're not a subscriber to *Teen* magazine, they may not mean much to you, but the ubiquitous Spice Girls have been burning up the music charts for the past year and it appears world domination is their ultimate goal. Much in the vein of the Beatles' *Hard Day's Night*, *Spice World* turns out to be a fun-filled spoof of the Fab Five on their way to a major concert. The plot is simple; the spicy ones jump from one adventure to the next in their double-decker Spice bus, driven by another former pop phenom, Meat Loaf. Richard E. Grant (*Withnail and I*) is along for the ride as their manic road manager. This is a group of girls who are not self-conscious. Tongue-in-cheek, self-deprecating jokes delivered the way only the British can, serve to further endear them to their fans. All the gals seem to be having a ball delivering quips that send up their image as they find themselves in one wacky situation after another. Cameos from the likes of Elton John, Roger Moore, George Wendt and Canada's own Mark McKinney (*Kids in the Hall*) prove that everyone wants to jump on the Spice bandwagon. It's campy fun with a good helping of infectious tunes for their millions of pre-ubescent fans. Why resist? Love 'em or hate 'em, it's a *Spice World* after all. **BBB**

WAG THE DOG Political conspiracy theorists will be doubled over thanks to *Wag the Dog*, a bitingly-funny satire of the American political machine and Hollywood. When the President of the United States is caught up in a sex scandal just days before the election, Robert De Niro (as Conrad Brean, the Commander-in-Chief's spin doctor) is called in for damage control. His plan is to create a fictional diversionary war with Albania to throw the press off the scent. De Niro is tailor-made for his role as a master manipulator and it's a pleasure to see him teamed with Dustin Hoffman as a legendary Hollywood mogul tapped by Conrad to produce the war and call the shots. This is Hoffman's best work in a while, as an egomaniacal Hollywood icon who would dearly love to

bask in the limelight but is unable to tell anyone about his latest production. An outstanding cast of luminaries ranges from Willie Nelson to Woody Harrelson in cameo appearances. Anne Heche (*Volcano*) plays a presidential aide and Dennis Leary (*The Ref*) is a Hollywood idea man. The eerie thing about this blatant manipulation of the media is that it's rooted in more than a little truth. It's a subversive little comedy from director Barry Levinson made for the bargain basement price of just \$15 million that stands on a crisp script and a cast capable of the ultimate political con. **BBB**

VUE Ratings

- Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts *A Minute at the Movies*, heard daily at 10:20 a.m., 9:25 a.m. and 5:50 p.m. on K97. Also catch Todd on TV Monday through Wednesday 11 p.m.

CINEPLEX ODEON CINEMAS

CINEMA GUIDE

Saturdays & Sundays
Fri, Feb 6 - Thu, Feb 12, 1998

EATON CENTRE CINEMAS
3rd Fl. Plaza 181 St. & 182 Ave. • 431-7820

BLUES BROTHERS 2000 PG
Daily 1:40 2:07 3:35 5:05 PM. No passes accepted.
Digital Theatre Sound.

REPLACEMENT KILLERS (DDB) 14A
Daily 2:00 4:30 7:15 9:45 PM. Brutal violence throughout.

DESPERATE MEASURES 14A
Daily 1:30 4:25 7:10 9:45 PM.

GREAT EXPECTATIONS 14A
Daily 1:30 3:55 7:50 9:50 PM. No passes accepted.

SPICE WORLD PG
Daily 1:30 4:10 7:30 9:55 PM.

PHANTOMS NEVER DIES PG
Daily 1:15 4:00 6:50 9:15 PM. Describing scenes.

THE DOG PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

WAG THE DOG PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

MR. MAGDOO PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

AS GOOD AS IT GETS PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

GOOD WILL HUNTING PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

AS GOOD AS IT GETS PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

WEST MALL 8 PG
West Edmonton Mall Phase II Extension 2 • 444-1821

ANASTASIA G
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

WAG THE DOG PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

MR. MAGDOO PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

AS GOOD AS IT GETS PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

GOOD WILL HUNTING PG
Daily 1:30 4:05 6:55 9:10 PM. Coarse language.

CLAREVIEW TOWN CENTRE PG
4211-137 Avenue • 472-0000

ANASTASIA G
Daily 1:10 3:40 6:10 8:40 PM. Digital Theatre Sound.

AS GOOD AS IT GETS PG
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

HALF BAKED 14A
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

BLUES BROTHERS 2000 PG
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

DEEP RIVER 14A
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

GOOD WILL HUNTING 14A
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

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4211-137 Avenue • 472-0000

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GOOD WILL HUNTING 14A
Daily 1:10 3:40 6:10 8:40 PM. Coarse language.

Vue Movies

Edmonton Film Society
Provincial Museum
Auditorium
102 Ave. & 128 St.
439-5285

DESTINY RIDES AGAIN (USA/1939) Dir. Frank Capra. A pacifist, supposedly wimpy marshal tames the lawless town of Bottleneck by means of words and jokes rather than gunplay. Stars James Stewart & Marlene Dietrich. Feb. 9, 8 p.m.

Metro Cinema
Ziedler Hall,
Citadel Theatre
9828-101A Ave.
425-9212

ZERO * KELVIN (Norway/1995) Dir. Hans Petter Moland. When a young writer's marriage proposal to his girlfriend is rebuffed, he sets off to the wilds of East Greenland to accumulate enough experience as a trapper to write a novel. Stars Stellan Skarsgård, Gar B. Eidsvold, Björn Sundquist, Camilla Martens. Feb. 13-15, 8 p.m.

Alternative Video Spot

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RED MIST

SATURDAY
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AREA 51
PRESENTS
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AND
CHAIN REACTION
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alternative

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CAFE MOSAICS 10844 Whyte Ave. WED 18: Kenny Rotten with Steve Loree

FULTON HALL 6115 Fulton Road, 988-5115. SAT 14: ants on a Log, The Bell Jar Blues Band, Blue Locutus

H2O LIQUID BAR 10044-82 Avenue, 433-5794. Every THU: Alternative of the Ages with DJ Schitzo. Every FRI-SAT: Lagerpalooza with Grandmaster Whitley

KING'S HORSE PUB 4211-106 Street, 988-8881. Every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S 8230-103 Street, 436-4793. Every THU: New York Groove

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: Alternative to What? Every SAT: Groovy Train

MICKEY FINN'S 2 FL, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaRoi

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every MON: DJ Chris "Weirdo" Johnson. Every TUE: DJ Goodtimes. Every WED: DJ Spilt Milk-Trip-hop, Hip-hop, Ambient. Every THU: DJ Orange County Keith and the Ski Man. Every FRI-SAT: DJ Goodtimes. THU 5: The Smalls, Fat Man's Belly. FRI 6: Soft, Bobby McAllister & The Telstars

REBAR 10551-82 Avenue, 433-3600. Every SUN: DJ Big DaDa, alternative. Every MON: DJ Red, requests. Every TUE: DJ D. Scrotum Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: Level 1: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. SAT 7: Minority, Downway. SAT 14: Godiva

REV 10030-102 Street, 423-7820. FRI 6: Edmonton Reproduce-CD release party: Mollys Reach, Maybellines, Kung Fu Grip. SAT 7: Jessica Schoenberg Band, Kiss The Midget, Mark Colborne. WED 11: Edmonton Band Showcase: Mollys Reach, The Buicks, Pal Joey.

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ

Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ... James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#!? is Alice

ROSE BOWL DOWNTOWN 10111-117 Street, 482-5152. Every SUN: Jam

blues & roots

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT aft: Blues Jam. THU 5-SAT 7: Harp Dog Brown. SUN 8: Messenger, 2002 SDEM. TUE 10-SAT 14: Kristi Johnston.

BRANDI'S BLUES BAR 10375-59 Avenue, 988-5455. Every FRI: Blues Jam Hosted by Rhythm Chit'un. Every SAT: 90% Blues Jam. FRI 6-SAT 7: Michael Branton with Bigfoot Rush

BSCENESTUDIOS 8212-104 St., (bsmt) 432-0234. FRI 6: Songwriter Night In Canada, open stage for originals

CATALYST 8529-103 Street, 431-1750. SAT 14: Songwriters in Surround: Kerry Anderson, Kevin Cook, Steven Johnson, Al Brant, Maria Dunn, Eddie Patterson

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Middle Eastern Music

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

CORK'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with Jose Oiseau

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. SAT 7: Jennifer and Hazel Wrigley

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band. THU 12: Messenger

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage

HOOLAHANS 615 Hermitage Rd., 476-6122. FRI 6-SAT 7: Big Guy Slim

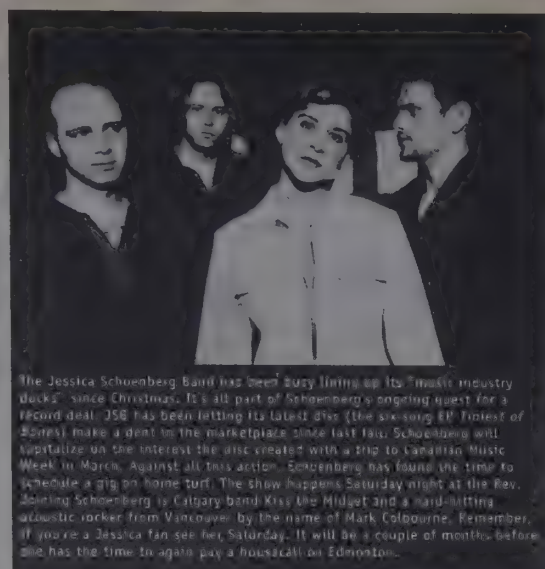
HORIZON STAGE 1001 Calahoo Road, 962-8995. FRI 13: The Joe Sealy Quartet

IDYLLWYLD COMMUNITY HALL 8531-81 Street. TUE 10: the Edmonton Accordion and Polka Festival Society General Meeting and Jam Session

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUNaft: Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LA HABANA 10238-104 Street, 424-9339. FRI 6-SAT 7: America Rosa. FRI 13-SAT 14: America Rosa. SUN 15: Los Caminantes.

LIBRARY LOUNGE 11113-87 Avenue,



The Jessica Schoenberg Band has been busy lining up its "music industry ducks" since Christmas. It's all part of Schoenberg's ongoing quest for a record deal. JSG has been letting its latest disc (the six-song EP *Tuist of Borek*) make a dent in the marketplace since last fall. Schoenberg will capitalize on the interest the disc created with a trip to Canadian Music Week in March. Against all this action, Schoenberg has found the time to schedule a gig on home turf. The show happens Saturday night at the Rev. Joining Schoenberg is Calgary band Kiss the Midget and a hard-hitting acoustic rocker from Vancouver, by the name of Mark Colbourne. Remember, if you're a Jessica fan see her Saturday. It will be a couple of months before she has the time to again pay a housecall on Edmonton.

439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

LOU'S BAR & GRILL 15212 Stony Plain Road, 483-8888. FRI 6-SAT 7: Mr. Lucky

MCDUGALL UNITED CHURCH Banquet Hall, 101 Street, one block S. of Jasper Avenue. WED 4: Ken Read (bass trombone) Judy Lowery (piano)

MYSTY ON WHYTE 104588-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Dan Francis

MYER HOROWITZ THEATRE U of A, Students Union Bldg., 439-9475. SAT 7: Pagdiriwang: Kababayang Pilipino, Likha Pilipino Folk Ensemble

NEWMAN CENTER St. Joseph's College, (bsmt), 492-1222. SAT 7: The Laurence Boys

RAY'S RESTAURANT & J.C.'S GAMES ROOM 15211-111 Ave., 486-3390. FRI 13-SAT 14: Darrell Barr & Gordie Matthews

REGAL'S CAFÉ & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam hosted by Rob & Pops

RIVERDALE HALL 9231-100 Avenue. SAT 7: Jennifer and Hazel Wrigley. SAT 14: Sticks & Stones, Mark Holmgren

SARIENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SHERLOCK HOLMES 1136, 5004-98 Ave., FRI 6-SAT 7: Dave Hiebert (piano/vocals). FRI 13-SAT 14: Derrick Sigurdson (guitar/vocals)

SIDETRACK CAFÉ 10333-112 Street,

421-1326. THU 5: Rake, Tractor Boy. FRI 6: Carson Cole. SAT 7: Hiway 2, The Almost Leather Band. MON 9: Open Stage: Mike McDonald. TUE 10: Millennium Project. WED 11: CKUA's Rhythm & Blues Night: Lionel Rault. THU 12-SAT 14: The Nomads.

classical

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall, 425-7401. SUN 8(2 PM): Academy Chamber Music. SAT 14 (8 PM): Erica Tang (piano).

CONVOCAATION HALL U of A, 492-3263. FRI 13: Marek Jablonski (piano).

EDMONTON OPERA Jubilee Auditorium, 429-1000, 451-8000. THU 5: *The Barber of Seville* by Gioacchino Rossini.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 9720-102 Avenue, 428-1414. FRI 6-SAT 7: Magnificent Master Series, James Parker (Piano). SAT 14: Saturdays for kids: Robert Munsch (Narrator).

MCDUGALL UNITED CHURCH 10086 Macdonald Drive, 428-1818. WED 11: Anne McDougall (violin) Dorothy Weiss (piano).

RED DEER COLLEGE Mainstage Arts Centre, THU 5: Symphonic Winds 1, 8 pm

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ROBERTSON-WESLEY UNITED CHURCH
10209-123 Street, 439-3353. SUN 8(3 PM): The Edmonton Centre of the Royal Canadian College of Organists: Jeffrey Jubenville (Pipe organ)



club nights

1001 NIGHTS 10018-105 Street, 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPERS Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every TUE-SAT: DJ Kelly

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON, WED-SAT: DJ Stretch

DEVILINS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Service Industry Night

GALLERY LOUNGE Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

JOCKEY CLUB 9227-111 Ave. Have your photo taken with your special person.

KAOS 8770-179 St., 2554 WEM, 486-KAOS. no cover before 10:00 pm. Every FRI: High Frequency. Every SAT: Total Kaos

KEEGAN'S PUB 34 Avenue & 99 Street, 435-4065. Every SAT: Ladies Night

KINGS KNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: the Bear's Sled Dog Hosts Canadian Rocks Thursdays

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retro with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: Alternative to What? Every SAT: Groovy Train

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mix

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every MON: DJ Chris "Weirdo" Johnson. Every TUE: DJ Goodtimes. Every WED: DJ Spilt Milk-Trip-hop, Hip-hop, Ambient. Every THU: DJ Orange County Keith and the Ski Man. Every FRI-SAT: DJ Goodtimes

RED'S WEM, 481-6420. Every SUN-FRI: Kenny K's Sounds of the Past & Present

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every SUN: Jam Night

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ-Who the @*! is Alice.

SUN 15: The Elizabeth Sterling Haynes Committee Fund-raiser.

SHAKESPEAR'S 10805-105 Avenue, 420-1679. Every FRI-SAT: House DJ

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

THE VIPER ROOM 10148 - 105 Street, 420-0695. doors open 9:00 PM; free cover before 10:00 PM.

WILD WEST 12912-50 Street, 476-3388. Every THU: Free Dancing Lessons

country

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every TUE: Country Karaoke & Country Dance

COWBOYS 10102-180 Street, 481-8739. MON 9: The Sweethearts of Country: Farmer's Daughter, Beverly Mahood

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUNaft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search. THU 5-SUN 8: Kidd Country

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam

jazz

BENNY'S BAGELS 8409-112 Street, 413-4476. SAT 7: The Stuart Crosley Trio featuring Dan Skakun and Tom Lyne

BEST WESTERN WESTWOOD INN 18035 Stony Plain Rd., 488-5043. SAT 14: Wild Rose Allstars Dixieland Jazz Band with Hazel Proctor

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz

CHAPTERS SOUTH 3227 Calgary Trail, FRI 6 (8 PM): Braveheart. FRI 13: Sheri Harrington

DEVILINS 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: acid Jazz

DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western Westwood Inn, 18035 Stony Plain Road, 439-5326. SAT 14: Old-fashioned Valentines Dixieland Dinner/Dance: the Wildrose All-stars Dixieland Jazz Band with Hazel Proctor.

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

HORIZON STAGE 1001 Calahoo Road, 962-8995. FRI 13: Joe Sealy, 7:30 PM.

IRON BRIDGE 12520-102 Avenue, 482-5620. Every THU: Thursday Live Jazz. SAT 7(aft): Sherry Harrington & Friend. SAT 14(aft): Judy-Anne Wilson (vocalist) Andrew Glover (piano, writer, arranger)

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BECQ (vocals)

PRADER RESTAURANT Westin Hotel, SUN 8: Gaye Delorme. SUN 15: Randy Mueller

SECOND CUP 89 Ave., 149 St., 481-1238. FRI 6: Julie Mahendran with Peter Sicotte

SORRENTINO'S 10162-100 Street, 424-7500. FRI 6-SAT 7: Sheri Harrington.

STATION X 7704-104 Street, 413-7064. Every WED: Stephen Hoy & Pazzport

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazzport. SAT 14: Kiss and Tell

YARDBIRD SUITE 10203-86 Avenue, 432-0428. THU 5: Momentum Experimental Performance Works: Mole City, Jazz Plow, Tom Golub Stringed. FRI 6: Lester Quitzau & Tim Williams Acoustic Blues. SAT 7: The Brannock Device, Mboya Nicholson. FRI 13-SAT 14: Wayne Horvits & Zony Mash

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 6: Tom Gilroy (guitar). FRI 13: Dave Babcock (sax/vocal)

pop & rock

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: the KGB

BIG ROCK CENTRAL The Kingsway Inn, 10812 Kingsway Ave. 479-4266. THU 5-SUN 8: Kane. MON 9-SUN 15: Blue Gator.

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session. THU 5: Steven Johnson. THU 12: Eddie Patterson. SAT 14: Faceplant

BLACK DOG 10425-82 Avenue, 439-1082. SAT 7: Paul Bromley. SAT 14: Eddie Patterson

CLAREVIEW PUB #104, 550 Victoria Trail, 414-1111. Every SUN (aft) Jams & Bands Showcase. Every TUE & THU: Sing-and-win nights. FRI 6-SAT 7: Party weekend with DJ Fiore. FRI 13-SAT 14: China White

COSMOPOLITAN MUSIC SOCIETY 8426-103 Street, 432-9333. SAT 7: VOCE

J.J.'S PUB 13160-118 Avenue. FRI 13-SAT 7: Messenger

MARIO'S 4990-92 Avenue, 466-8652. Every THU-SAT: Rare Occasion

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every WED: Open Stage Hosted by Doc Aroyo

POWERPLANT U of A, 492-2048. SAT 7: Jazberry Ram TUE 10: Holly McFarland Gandharvas

RED'S WEM, 481-6420. Every SAT: Red's Rebels. THU 5: Harlequin, 2000

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. Every SUN: Jam Night

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHAKESPEAR'S 10805-105 Avenue, 420-1679. Every TUE: Open Stage hosted by Jennifer Gibson

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SATaft: Robert Walsh & Farley Scott

THUNDERDOME 9920 Argyl Road, 433-DOME. WED 18: the Jeff Healey Band

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazzport. FRI 6-SAT 7: Welcome. FRI 13: D.C. and the Fix Mix

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/Funk. Every MON: DJ Jam. Open Booth. Every TUE: Karaoke/Gothic Dance. Every WED: Jazz to Techno. Every THU: Bingo. Every FRI: Early Show. Every SAT: Visual Dance Party. SAT 7: Black & Blue Ball: Voice Industrie



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ALTERNATIVE

Café Mosaic (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ● ● ● ●
Oly Oly (10332 Whyte Ave., 434-0155) Offering the only "original" routine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ● ● ● ●
Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ● ● ● ● ●

BAKERIES

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanita, samosas, nan, and rotelle, Indian sweet maker.
Skoop's Bake Shop (10115-104 St., 425-9708) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ● ● ● ● ●
Café Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ● ● ● after 6 pm
Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, date to have it all. ○ ● ● ● after 6pm, \$5
Manor Café (10109-125 St., 422-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ● ● ● ● ●
Matt's Urban Bistro (8223-104 St., 431-0170) The first European Bistro since 1996 and still the only one. Radeagat on tap. ○ ● ● ● ● ●
Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ● ● ● ● ●

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, Great Coffee. Fabulous Desserts by Skoop's Bake Shop. ○ ● ● ● ● ●
Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available.

Check out our patio for the hot summer days. ○ ● ● ● ● ●
Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ● ● ● ●
Broadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ● ● ● ●
Juliano's Restaurant and Cappuccino Bar (1121-156 St., 451-1117) Wonder food and prices! Mama waches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ● ● ● ●
Karibanda Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold). Espresso and light lunch food items. ○ ● ● ● ● ●
Maddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liqueur and food specials. Catering. ○ ● ● ● ● ●
Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thru 8 pm; Fri-Sat 9-2 pm.
Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. ○ Sun ○ ● ● ● ● ●
Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● ● ● ● ●
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat 1 ○ ● ● ● ● ●
Applegate's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun ○ Fri/Sat ○ ● ● ● ● ●
Barb and Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ○ ● ● ● ● ●
Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ● ● ● ● ●
Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ 1 ○ ● ● ● ● ●
Davie's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ● ● ● ●
The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ● ● ● ● ●
The Grindr (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ● ● ● ●
High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9am ○ Fri/Sat ○ ● ● ● ● ●
Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. ○

CANADIAN

24 hrs ○ ● ● ● ● ●
Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ● ● ● ● ●
Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ ● ● ● ● ●
The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ● ● ● ● ●
Reste's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ● ● ● ●
Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ○ ● ● ● ● ●
Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ● ● ● ● ●
Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ● ● ● ● ●
Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ● ● ● ● ●

CHINESE

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ Fri/Sat ○ ● ● ● ● ●

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ○ Fri/Sat ○ ● ● ● ● ●

EUROPEAN

Continental Treat (10566-60 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ● ● ● ● ●

GREEK

John's Café on 124 Street (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ● ● ● ● ●
Syraki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ● ● ● ● ●
Yianni Taverna Restaurant (10444-82 Ave., 433-8768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ○ Fri/Sat ○ ● ● ● ● ●

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Outlet, family-style dining and one of Edmonton's best-kept secrets. ○ ● ● ● ● ●
Chianti (10501-82 Ave., 439-9829) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ○ Fri/Sat ○ ● ● ● ● ●
Fiora Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ○ ● ● ● ● ●
Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ○ Mon-Fri, Dinner-\$\$\$ Mon-Sat, ○ ● ● ● ● ●
Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—

Not your local supermarket

Colonial experience offers fresh food and pleasant service
By ALLYSON FLEMING

IT took a full year of living in Edmonton before I ventured through the doors of The Colonial Marketplace in the Lendrum Mall on 111 Street. After having spent innumerable hours on buses searching for uncommon ingredients, (just a pinch of this, and a dash of that) and too many dollars settling for second best at traditional grocery stores, I was thrilled to discover the eclectic wonders of Colonial Marketplace.

Although located in a mini-strip mall, the store has the kind of character which suggests it would not be out of place in Vancouver's Granville Island Market—a beacon of hope in the desolate world of megagigantic supermarkets. Immediately upon entering the store, customers are greeted with a plethora of kitchen gadgets and utensils that might make Julia Child (or at least Martha Stewart) weep. "Aha!" I said, "I've been looking for one of these!" I grabbed a whirlygig thing with a whist on the end. "What is it?" queried my friend. "I don't know," I replied, "but I've been looking for one!" Of course, my culinary exploits do not always require whirlygigs and whistles, but they are always nice to have—just in case.

Colonial Marketplace, although not large, has used its space wisely. Organic fruit and vegetables are tastefully displayed and selection is varied between the exotic and the home-grown. The spices, marinades and dressings all hint at the potentially exciting world of food, if only we choose to experiment. The fully

stocked meat department allows the shopper to choose the cut and size required—everything is displayed inside the spotless glass cases for your inspection. The free-range poultry and grain-fed AAA beef, lamb, pork, etc. all suggest that Colonial Marketplace is high on quality, low on fat. It reminded me of the butcher shop I used to frequent with my grandmother, when the butcher knew just how you liked your chops cut and addressed you by name.

shopping

The Colonial Marketplace • 5728-111 St. • 434-2610

Let the bakery get fresh with you

The deli at Colonial Market is rife with cheeses, meats and other delicacies—some not found at my local supermarket. The bakery is stuffed full with delectable treats—including some Rocky Road brownies that are still making my mouth water. Bread is baked fresh.

The beauty of a place like Colonial Marketplace is that you can get a sandwich or soup from the bakery and know that the ingredients have come from their own stock. The Black Forest ham and cheese sandwich on a fresh kaiser was one of the best I have tasted. The imported goods section is reminiscent of Marks & Spencer with a little bit of European fare thrown in for good measure.

Lineups can be long—especially before a holiday—so it's always good to shop early. The one drawback of the store is there is no music to accompany the shoppers. Although many people moan about the prevalence of elevator music in large stores, a nice classical selection played softly in the background would add volumes to the character of Colonial Marketplace.

featuring Giovanni himself when he breaks into a heart-stopping aria. ○ Mon-Fri, dinner weekends ○ ● ● ● ● ●
Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ○ Mon-Fri, ○ ● ● ● ● ●
La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ○ Mon-Fri, ○ ● ● ● ● ●
Rigoletto's Café (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ○ ● ● ● ● ●
Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ○ ● ● ● ● ●
The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ○ Fri/Sat, ○ ● ● ● ● ●

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ○ ● ● ● ● ●
Zenar's on 1st (10117-101 St., 425-6151) Humble, arty hang-out with appetizing combinations of soup, sandwiches and pasta. ○ Sat, ○ ● ● ● ● ●

JAPANESE

Furazato (10012-82 Ave., 439-1355) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ● ● ● ● ●
Mikado (10651-116 St., 425-8086) The oldest Japanese restaurant in Edmonton for a good reason. ○ ● ● ● ● ●
Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN


Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. ○ ● ● ● ● ●
Lone Star Café (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ● ● ● ● ●

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ● ● ● ● ●
Miami Pizzas (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizzas with fresh ingredients. Dine in, free delivery. 15% off. ○ ● ● ● ● ●
Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Poyeye. It's our specialty. We also offer small dishes for individuals. ○ Fri/Sat, ○ ● ● ● ● ●

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri, 4 pm-10 pm Sat-Sun. ○ ● ● ● ● ● (all days) \$\$\$
The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy & flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ○ ● ● ● ● ●
Krua Wilai Thai Restaurant (Stirling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ○ free after 6pm.



BENNY'S BAGELS

BAGEL BLOWOUT!

\$3.79 / Dozen

BIG ROCK 'N TAP

\$6.00 / Jug

Thursday - Sunday

BENNY'S ON CAMPUS

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John's Cafe

on

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FROM 7:00 A.M. MONDAY - FRIDAY \$3.29

CALL AND RESERVE QUICKLY FOR VALENTINE'S DAY BREAKFAST SPECIALS OR THAT SOMEONE SPECIAL

10337 124 ST.

482-1271

RITZ DINER

GREEN PRODUCTIONS PRESENT

Saturday, February 7

RED MIST

+ Grind

ALL AGES

Doors at 7 pm Show at 8:30 pm



11888 - Stony Plain Road

art galleries

Shows, openings, events, happenings

EDMONTON CHINATOWN
MULTICULTURAL CENTRE 0540-102 Ave., 424-8124. Paintings, calligraphy, poems, water colors and pastels by Gao-Jie Du, professor of fine arts at the Zhejiang University, People's Republic of China (PRC). Feb. 14-20. Opening reception: SAT, Feb. 14, 10 AM.

MANIFESTO—Culture Counter 10043-102 St., 423-7901. **POSITIVES, NEGATIVES & NEUTRALS:** Love from beginning to end; An atom and electrons; Emotions emitted from televisions and projected on to the viewer. Paintings by Benjamin Weinlick. Until Feb. 8. **LATE 53: THE ART OF THE CAFE:** An opportunity for people to get together, talk and discover things you never knew (or forgot) about visual art. **SILENT AUCTION:** with 53 products and services that are influenced by art; and art itself. FRI, Feb. 6, 7 am-1 am, reception starts at 7:30 pm.

SCOTT GALLERY 10411-124 St., 488-3619. A show of landscapes and city scenes by Jose Salvador (Spain), Serge Brunon, Jacques Poirier (Quebec). Feb. 10-29. Plus a rotating show of gallery artists including new works by Francine Gravel.

STANLEY A. MILNER PUBLIC LIBRARY Main Floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND:** Books showing excellence in all aspects of book production with emphasis on design and typography. Feb. 13-Mar. 16.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **FROM FORESTS TO DOVETAILS:** Thirteen Alberta Craft Council members expressed in wood. Until Feb. 21.

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compumart.ab.ca/bozena/arden.htm>. **CARTOON EXHIBITION:** by Michael V. Tkaczyk. **ANGELO MARINO L.E.:** Sports figures, prints.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq., 6717-177 St., 487-6559. Paintings and sculptures by Jean Birnie.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **LOVE IN THE AIR:** Featuring works by Carol Cairns.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Group show of Canadian Aboriginal art including paintings, sculptures and crafts.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Gallery artists, new work large and small including Jeff Bur-

ges, Rod Charlesworth, Peter Deacon, Darlene Hay, Jerry Heine, Chris Judge, Marie Lannoo, Andre Petterson, Ernestine Tahedi, Bev Tosh and Margaret Vanderhaeghe.

DOUGLAS UDELL GALLERY 10332-3124 St., 488-4445. Group show of gallery artists works. Until Feb. 21.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOL FOUNDATION GIFT:** Permanent Collection Exhibition. **CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES:** Dress-up and pose for a 19th century portrait. Find the tiny figures hidden in the landscape, sculpt and mold the human body

with clay, buttons and beads. **GUIDO RENI'S JUPITER AND EUROPA & THE POWER OF MYTHOLOGY: ART IN COUNTER REFORMATION EUROPE:** The painting Jupiter and Europa by Guido Reni (Italy) as well as paintings by his contemporaries including Anthony Van Dyck and Peter Paul Rubens (Flanders), Francisco Zurbarán (Spain) and Daniele Crespi (Italy). Until Feb. 15. **SOCIAL PRO-**

ESS/COLLABORATIVE ACTION MARCY KELLY 1970-75: Kelly's early, collectively produced works: the reconstruction of the Women and Work installation; and the film *The Nightcleaners*; and *Post-Partum Document*. Until Mar. 29. **LOOKS LIKE...:** Until Mar. 29. **RECENT ACQUISITIONS:** Until Mar. 29.

EXTENSION CENTRE GALLERY 8303-112 St., 492-3034. Painting the Figure in Costume. Until Mar. 23.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **SWISS POSTERS:** An exhibition of poster commissioned by Swiss galleries sponsored and circulated by Pro Helvetia, the Arts Council of Switzerland. Curated by Walter Jungkling. Until Feb. 8.

THE FRINGE GALLERY 85MT, 10516 Whyte Ave, 432-0240. **COLLECTIVE:** A Group Show, works by Sidsel Naess Bradley, Jason Dufresne, Kim Fjordbotten, Jill Hiscoc, Cornelia Ostrovits, Angela Powell, Christine Wallewein. Until Feb. 28.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave, 429-5066. Open 11-5 Wed and Sat or by Appointment.

GRANT MACLEAN COLLEGE City Centre Campus, Main Foyer. Tatming Yee's water color works. Until Feb. 7.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **SACRED SEX:** Curated by Dawn McLean presents Cherie Moses, Franck Perry, Vessna Perunovich, Al Razutis, Madeleine Salm. Until Feb. 7.

IML GALLERY 10624-82 Ave, 433-6834. New works in water color by Pauline Pike and Katy Morris. Until Feb. 12.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave, 452-2208. **TO SPEAK OF LOVE:** A Valentine show where Bunnell, Springer, Grivols, and David attempt to articulate love through objects, images and words. Thru Feb.

KAMENA GALLERY I 7510-82 Ave, 944-9497. New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

LATITUDE 53 10137-104 St., 423-5353. **COLLABORATORS:** from Latitude 53's emerging curators' series. By emerging curator: David Turnbull. Featuring works of Mariann Sinkovics, Pamela Anthony, Julian Brezden, Gloria Mok, Douglas Pamenter, Kellie Kitson, Jason Symington, and others. Until Feb. 14.

MC MULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **MAGIC MYTH AND MAKE-BELIEVE:** Twelve local artists, a variety of media. Peter Field, Memi von Giza, Noreen Crone-Findlay, Steven Mack, Kathryn Hines, Chris Saruk-Reid, Angus Wyatt, Deirdre McCleneghan, et al, visualize that which is beyond or ordinary perceptions; the imaginary, mysterious and fantastical. Until Mar. 2.

MISERICORDIA HEALTH CENTRE 16940-87 Ave, 484-8811, ext 6475. **NW Corridor, Main Floor: SUFFERING & HEALING IN HEALTH CARE:** AFA Travelling Exhibition. A glimpse of the emotional, spiritual and psychological suffering that is not adequately discussed. Until Feb. 9. **Dayward Corridor: CELEBRATE WITH US:** Works by Jasper Place High School 10, 20, 30 students from Mrs. Buchkowski's and Mrs. Roger's classes. Until Mar. 5.

OPPERTSHAUSER 5411-51 St, Stony Plain, 963-2777. Gallery closed to the public until Feb. 28. Gallery Restaurant: Water colors by Ivan Salinsky. Until Feb. 23.

PENNY MCKEE LIBRARY Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7980. **SMOKING TALES OF THE PAST:** An exhibition of works by First Nations artist Calvin Morin. Until Feb. 16.

PLANET INC CYBER CAFE 201, 10442-82 Ave, 433-9730, <http://www.compumart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczyk.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310. **SEPARATE ELEMENTS:** Mixed media exhibition of found object art by Alberta artist Vera Fletcher Bennett, Stephen Hislop-Perron. Until Feb. 28. **Found Object Workshop:** TUE, Feb. 17.

PROFILES YOUTH GALLERY Arden Theatre Foyer, St. Albert Place, 5 St. Anne St., St. Albert, 460-4310. **PRESCHOOLERS AND DAYCARES EXHIBITION:** Until Mar. 8.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Introducing fabric on canvas by Madeline Bellmond. New works in acrylic by Angela Grootelaar and Elaine Tweedy. New water colors by Signe Behrens, Barb

Brooks and Ea Bartel. A wide selection of artwork for corporate gifts. The 7th Annual Canadian Glass show exhibiting recent works by Canadian Glass artists. **Oxford Tower**, 10235-101 St. Acrylics by John Freeman. **Westin Hotel**, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **ROAD STORIES:** Printworks by Julie McIntyre. Until Feb. 14.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Introducing water colors by Bard Brooks; mixed media by Sophia Shaw and acrylics by Stefan Melnychenka. Until Feb. 27.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Group exhibition from The Edmonton Needlecraft Guild. Until Feb. 5.

VANDERLEELIE 10344-134 St., 452-0286. Group show of gallery artists featuring work by David Alexander, Greg Edmonson, Gregory Hardy, Jeff Kahmakatoay, Philip Darrah and Isla Burns. Until Feb. 13.

WEST END 12308 Jasper Ave., 488-4892. Group exhibition, works by gallery artist. Until Feb. 14.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J PARENT. eMAIL: pparent@compumart.ab.ca. Website: <http://www.compumart.ab.ca/> or http://pparent.pierrejosephparent.com/homepages/gilan_digital/kirsfram.htm. Featuring sculptures by artist Kirsten Zuk.

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK http://ourworld.compuserve.com/homepages/gilan_digital/kirsfram.htm. Featuring sculptures by artist Kirsten Zuk.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Joseph's Cathedral, Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

RED'S WEM, 481-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUKYUKS WEM, 481-9926. Every TUES: Marc Savard-Hypnotist

dance

CANADA'S ROYAL WINNIPEG BALLET Jubilee Auditorium, 11455-87 Ave, 988-8914. TUE 17-WED 18: *The Leaves are Falling* & other works, accompanied by the RWB Tour Orchestra, 8 pm.

VINOK FOLKDAANCE ENSEMBLE 454-3739. FRI 13-SAT 14: *Discoveries - Bridging the Old World & the New*

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre; Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

FORT EDMONTON PARK 496-8787. Family Snowjinks '98. Outdoor and indoor games, craft, stries, Ax dancing and more. MGN, Feb. 16.

High Lights

Thursday February 5

THE BARBER OF SEVILLE Northern Alberta Jubilee Auditorium, 451-8000, 429-1000 By Gioacchino Rossini. Presented by Edmonton Opera. Time: 7:30 pm. Tickets: \$18-\$74. Discounts for Students and seniors

Friday February 6

SONGWRITER NIGHT IN CANADA 8 Scene Studios, 8212-104 Street, downstairs, 432-0234. Open stage foriginals. Everyone welcome. Time: 7:30 pm. Tickets: \$2.

LESTER QUITZAU 7 TIM WILLIAMS ACOUSTIC BLUES Yardside Suite Jazz, 10203-86 Avenue, 432-0428. For an evening of solo and duo performances. Blues-based music. Time: 8 pm (doors); 9 pm (show). Tickets: \$7 Members; \$10 Guests

2001 AND ONE-ACT FESTIVAL: A THEATRICAL ODYSSEY Walderdale Theatre, 10322-83 Avenue, 988-4036. One-acts from Big Black Boot Production, Jagged Little Theatre, Take a Bow Productions, Celtic Arts Society, Lesser Elvis Productions and Ad Hoc Theatre. Time: 7-11 pm. Tickets: \$7 (Adults); \$5 (Students/Seniors); Passes: \$15 (Adult); \$13 (Students)

Saturday February 7

THE BRANNOCK DEVICE—CD RELEASE Yardside Suite Jazz, 10203-86 Avenue, 432-0428. In support of their independently released CD, *Making Als Lunch*, The Brannock Device band play the Yardside Suite on Saturday with opening act MBOYA NICHOLSON. Time: 8 pm (doors); 9 pm (show). Tickets: \$6 Members; \$10 Guests

PAGDIRIWANG MYER HOROWITZ Theatre, University of Alberta, Students Union Building, 439-9475. Presenting Kababayang Pilipino of British Columbia and Likha Pilipino Folk Ensemble of San Francisco. Pagdiriwang, a celebration of Philippine Culture and the Philippine Centennial. Time: 6 pm (doors); 7 pm (show). Tickets: \$15

JAZZBERRY RAM Powerplant, University of Alberta, 492-4271. Jazzberry Ram brings their innovative mix of hip-hop and melodic pop to the Powerplant. Time: 10 pm. Tickets: \$7 (SUB info booth).

UNDER THE SKIRT Catalyst Theatre, 8529-103 Street, 431-1750. This is the last day you'll be able to catch this mixed media cabaret starring Shawna Dempsey and Lorri Millan. Time: 9 pm. Performance Art Workshop, with Shawna Dempsey and Lorri Millan. Learn about their working methods in the context of contemporary performance and explore basic performance principles. To pre-register, phone 423-5353. Time: 12-4 pm. Tickets: \$30 (includes tax to Under the Skirt)

2001 AND ONE-ACT FESTIVAL: A THEATRICAL ODYSSEY Walderdale Theatre, 10322-83 Avenue, 988-4036. One-acts from Big Black Boot Production, Jagged Little Theatre, Take a Bow Productions, Celtic Arts Society, Lesser Elvis Productions and Ad Hoc Theatre. Time: 2-6 pm & 7-11 pm. Tickets: \$7 (Adults); \$5 (Students/Seniors)

Sunday February 8

JEFF JUBENVILLE IN RECITAL Robertson Wesley Church, 10209-123 Street, 439-3353. Jeff Jubenville plays his Sunday for the Sundays at Three, Pipe organ Concert Series. Time: 3 pm. Tickets: \$12-\$5 (Adults); \$10 (Student/Seniors)

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JOHN JANZEN NATURE CENTRE Fort Edmonton Park, Fox Dr., Whitemud Dr., 496-2939

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2986. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century. **SUN 8:** Snowshoe Sunday, 1-4 pm. **FRI 13-SAT 14:** Winter Festival Performances, 7:30-9 PM.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

MUSSE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 499-1528. **WILD IN THE CITY:** a travelling exhibit from Ottawa's Canadian Museum of Nature. Until Mar. 21.

MUTTART CONSERVATORY 9626-96A St. 496-8755. The Orchid Show. Until Feb. 16.

OLD STRATHCONA MODEL AND TOY MUSEUM 8603-104 St. 433-4512. <http://www.connect.ab.ca/~bobell/index.htm>. Paper replicas of historic sites, ships, planes, trains, birds. Only open until Dec. 31.

PROVINCIAL ARCHIVES 12845-102 Ave., 427-1750. **LIVING IMAGES FROM THE PAST:** Native artifacts from southern Alberta and portraits by artist Nicholas de Grandmaison. Until Mar. 29.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl West: **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. **FROM ASIA...ACROSS THE SEA:** The Chinese immigrant experience in Canada, the journey from Asia. Artifacts: musical instruments, an abacus, porcelain, bronzes. Until Feb. 8. **EARTHQUEST:** The Challenge Begins: teaches children about their power to make positive choices that impact the environment. Until Apr. 26.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. Costume interpreters recreate daily household activities. Open TUE-SUN. SAT, Feb. 14: Valentine's at the Arboretum Restaurant

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

STANLEY A. MILNER PUBLIC LIBRARY Main floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND:** Books showing excellence in all aspects of book production with emphasis on design and typography. Feb 13-Mar 16.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 441-2077. Set in the original Old Strathcona Telephone Exchange Building (1912)

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

film

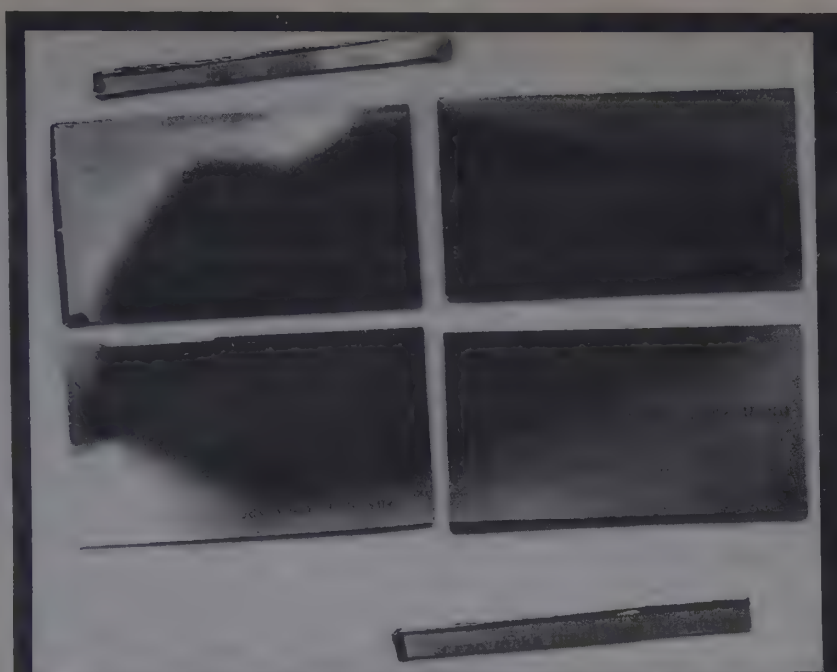
CAME MOSAICS 10844 Whyte Ave., 493-0702. MON 9: Hannah and Her Sisters

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU 5: Films for the Retired & Semi-Retired, 2 PM

METRO CINEMA Zeidler Hall, Citadel, 9828-101A Ave., 425-9212. *The End of Violence*, Fri 6-SAT-7, 8 PM.

fashion

THE FIRST ANNUAL EROTIC EXOTIC HARDI GRAS BALL Chase Nightclub, 10060, Concourse Level, 101 St., 413-9630. Featuring a fashion show of various designers and retailers of erotic and fetish wear. Carnival atmosphere with performers, live body painting and human buffet. SUN, Feb. 8.



According to the Latitude 53 Society of Artists, visual art has a lot in common with cafes. No, they're not saying that visual art is a good place to socialize or that cafes should be hung on a wall, but that both have become so ingrained in the lives of urban dwellers that we hardly notice them—yet both have a profound influence over our daily lives. February 5 from 7 a.m. to 1:00 p.m. at Manifesto: a Culture Counter (1004-102 St.), Latitude 53 will present *Café 53: The Art of the Cafe*, an exhibition—lunch—coffee shop, with a silent auction of 53 works of art as well as products and services influenced by art. Latitudes will be sold for \$1.51—53 cents goes to Latitude 53 (do you seize a theme?). And don't worry—having five works of art in one day won't make you jittery or ruin your nightly sleep. (Pictured is Julianna Barbara's "Lips" c. 1996. Shaded print on magenta with copper foil.)

lectures/meetings

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH 9924-106 St., Rm 203, *425-7883. THU 5: Childbirth Film & Information Night, 7:30 PM.

BOYS & GIRLS CLUBS Six Locations, 483-5509. weekly: Parent Talk-Talking to Your Children

COLIN LOW THEATRE Canada Place, 9700 Jasper Ave., 413-1688. MON 9: The Consciousness of Self. THU 12: Finding Balance Winth

THE CHURCH OF SCIENTOLOGY 10206-106 St., 425-3662. daily FREE film about Scientology: Orientation

CITY HALL City Room, Main Fl. 496-6130. SAT 7-FRI 13: Open House, Plan Edmonton new Municipal Development Plan which will guide Edmonton's growth and development.

EDMONTON ACCORDION AND POLKA FESTIVAL SOCIETY Idylwyld Community Hall, 9631-81 Street. General Meeting and Jam Session. TUE, Feb. 10, 7:30 pm.

FESTIVAL PLACE Sherwood Park, 464-2852. **THE BIRKIE ADVENTURE SERIES:** *The High Life Adventures of Pat & Baiba Morrow*. THU, Feb. 12, 7 PM.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every 3rd WED of ea month: Edmonton FreeNet Classes, *pre-register

IDYLWYLD LIBRARY 8310-88 Avenue, *421-1745. Every second FRI FreeNet Instruction, *pre-register

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shopping Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, *pre-register

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. 'How to make money on the Internet.

literary

AUDREYS BOOKS 10702 Jasper Ave., 425-3487. THU 12: Lower poetry with

John King-Farlow, *Words Rise Up Like Fireflies*-reading, 7:30 pm.

CHAPTERS West Side, 9952-170 St., 487-6500. 3227 Calgary Trail South, 431-9694. THU 5: Judy Shultz, *Mamie's Children* - reading and discussion, 7:30 pm. SAT 7: Send your Valentine, join Anne Petters, 2-4 pm.

LESSARD LIBRARY 6104-172 Street, *421-1745. Great Books Discussion Group, TUES, Feb 10, 7:30 PM

ORLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 6: Yasmin Ladha, *Women Dancing on Rooftops* - reading, 7:30 pm. FRI 13: Stone Soup launch, readings by David Albahari and E.D. Bodgett, 7:30 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM. monthly: "Red Herings" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10-Noon

UPPER CRUST CAFE TUE 10: Host Doug

Elves, Winter Series, 7-8 pm

U of A 439-0581. Humanities Building, HC L-3. MON, Feb 9, 4 pm, Larissa Lai, *When Fox Is a Thousand* (Press Gang) - reading, & Yasmin Ladha, *Lion's Granddaughter* and other stories (NeWest) & *Women Dancing on Rooftops*: bring your belly close (TSAR) - reading, WED, Feb. 11, 4 pm. *Big Sprockton, Headframe* (Turnstone), *The Hockey Fan Came Riding* (rdc press), and *The Red-Headed Woman with the Black Hair* (Turnstone). reading.

special events

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western Westwood Inn, 18035 Stony Plain Road, 439-5326. SAT 14: Attend an old-fashioned Valentines Dixieland Dinner-Dance. Music by the Wildrose All-Stars Dixieland Jazz Band with vocalist Hazel Proctor.

THE ELIZABETH STERLING HAYNES COMMITTEE The Roost, (backdr), 10345 104 St., 433-3390. SUN, Feb.

15: Things that go BUMP In The Night. Fund-raiser, 9 pm.

THE JOHANN STRAUSS FOUNDATION Westin Hotel, SAT 7: Johann Strauss Ball.

STARS CHARITY DINNER AUCTION Italian Cultural Centre, St. Albert Trail, SAT 7: 6th Annual STARS Charity Dinner Auction

sports

HOCKEY ICE Northlands AgriCom, 447-6800. WED 18: ICE vs Prince George Cougars

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing

SOCCER DRILLERS Coliseum, 471-KICK. WED 18: Drillers vs Wichita, 7:05 PM

VOLLEY BALL GOLDEN BEARS 492-BEAR. FRI 13-SUN 15: CWUAA Semis. **PANDAS FRI 13-SUN 15: CWUAA Semis**

theatre

2000 AND ONE-ACT FESTIVAL: A THEATRICAL ODYSSEY Walderdale Theatre, 10322-83 Avenue, 988-4036. Prepare yourself for inspired

lunacy, heart wrenching drama, dazzling performances courtesy of amateur theatre's most provocative and sensual affair of a Canadian man and the Greek woman to whom he is drawn. Until Feb 8.

ATLANTIS Roxy Theatre, 10708-124 St., 453-2440. By Maureen Hunter. A joint production with New Theatre Network and Workshop West. Set on the Greek island of Santorini the play luxuriates in the mystic, exotic and

sexual affair of a Canadian man and the Greek woman to whom he is drawn. Until Feb 8.

A CHILD'S GARDEN Lower level Jubilee Auditorium 11455-87 Ave., 432-0925. Presented by Stage Polaris. By Susan Woywitske. Based upon Robert Louis Stevenson's: *A Child's Garden of Verse*. Until Feb. 15.

KAASA THEATRE. Rush & Advance Tix. Rush Tix: Save 50% available on day of performance only.

THE DAY BILLY LIVED Concordia University College, 7128 Ada Blvd, Robert Tegler Student Centre. Presented by Azimuth Theatre, By Christopher Craddock. With wit and an understanding of youth culture, Craddock has written a play in a style that will engage a young audience. The story explores youth suicide and promotes suicide awareness, intervention and prevention.. FRI, Feb. 6, 7:30 PM.

A DELICATE BALANCE The Citadel, 9828-101A Ave, 425-1820. By Edward Albee. A Canadian Stage Co-production. This Brilliantly funny drama captures the essence of North American middle age. Agnes and Tobias are unlikely by magnificent heroes. Feb. 14-Mar. 8.

DIE-NASTY Varsova Theatre, 10329-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

DREAMLAND-SATURDAY NIGHTS

Varsova Theatre, 10329-83 Ave, 433-3399. Presented by Shadow Theatre. A new romantic comedy by David Belke. Directed by John Hudson. A play for people who love the movies. Two lonely people meet by chance at the Dreamland repertory cinema. United by their love of old movies they try to find the middle ground between black and white film magic and the real world. Until Feb. 15.

FOUR FUNERALS & A WEDDING Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. In the "dead" centre of Edmonton there lies laughter, music & romance, "of corpses". Why not join us in this ceremonial chaos that will leave you "in stitches". The "morgue", the merrier! Until April 12.

THE HEART AS IT LIVED Roxy Theatre, 10708-124 St., 453-2440. Mind-bending messages straight up by Mansel Robinson. Political, humorous and complex, the play pits retired teachers against angry nihilistic young punks and forces them to revisit the shared family skeletons that have formed their lives. Feb 17-Mar. 8.

JOHNNY & POKI VARIETY HOUR Varsova Theatre, 10329-83 Ave, 433-3399. Johnny Reno welcomes Poki Schvadar back from London. Every SAT night @ 11PM.

13 MAGICAL YEARS Kaasa Theatre, lower level, Jubilee Auditorium, 11455-87 Ave., 432-9483. A fundraising evening presented by Stage Polaris. Featuring performances from 13 years of productions and a retrospective look at the creative works of Susan Woywitske and Randy Mueller. SAT, Feb. 7, 6:30-10 pm.

RED HOT & COLE Studio Theatre,

TIMMS CENTRE FOR THE ARTS, U of A Campus, 492-2495. By Cole Porter. A mixture of music and biography of the life and career of Cole Porter. Feb. 5-14.

STAR TRAX II - TIME WARP Jubilations, WEM, III, Upper Level, 8770-179 St., 484-2424. Join us at the retirement dinner for the greatest starship captain of all time. Laugh along with his old shipmates. But their adventures are not over. Strange allies need our heroes help. Feb. 6-Apr. 12.

STRIKE UP THE BAND Grant MacEwan

Community College, John L. Haas Theatre, Jasper Place Campus, 10045-156 Street, 497-4410. GMC Theatre Program students present this musical comedy. The music of George and Ira Gershwin will come alive in this musical satire. Feb 6-14.

THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre. Theatresports' wacky cast will delight, enthrall and tickle as assembled, with an all improvised comedy show, Every FRI's @ 11 PM.

THREE SHEETS TO SHECKY Varsova Theatre, 10329-83 Ave, 433-3399. Fund-raiser for the Elizabeth Sterling Haynes Awards Committee. Featuring that ever-popular, nightclub owner,

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Looking for dancers, intermediate to advanced, for dance in class to get together and stay in shape. 35/class. Possibility of guest instructors. Sundays. Call Orianna at 456-6255

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TERRA wishes to commission original artwork(s) for the stairwell of its headquarters building. Interested artist would contact 42-TERRA for details.

Special-T-Gallery is now accepting new artists for 1998-1999. For appt call 437-1192, Sue.

New art competition: Golden Mile Promotions, a Moose Jaw based producer of niche market trade shows, has developed a showcase for Prairie artists working in a wide variety of media. Deadline for entries: Feb. 10. For more info ph 1-888-395-8687

A COMPETITION TO DESIGN A MONUMENT COMMEMORATING A CENTURY OF POLISH SETTLEMENT IN ALBERTA 1895-1995: All artists: graphic, computer, sculptors architects et al. residents in the province of Alberta, qualifying under the Eligibility Rules of AFA. Submit a letter of interest to: POLISH CENTENNIAL MEMORIAL COMMITTEE, c/o Jan B. TERESZCZENKO, CHAIRMAN (TECHNICAL ADVISOR), #104, 992-104 Street, Edmonton, AB T5K 0K4. Include a self addressed stamped (\$3.00) envelope to receive this competition rules. Deadline for submission of letters of interest: Mar. 1 1996.

EDMONTON, CANADA'S FESTIVAL CITY. \$1000 BUS DESIGN COMPETITION: CALL TO ARTISTS: Design an ETS bus in an innovative partnership between Edmonton Transit and The Works Festival. Submit designs for an ETS bus with the theme "Edmonton, Canada's Festival City." Competition runs until Mar 6. For more info or entry forms call 426-2122/Fax 426-4673

Seeking young male artist willing to share studio space. Leave message please 424-0613.

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Profiles Public Gallery, asking for donations of artwork by local artists for annual art auction fundraiser An Evening With Picasso Ph 460-4310 for more info.

The Onoway & Distinct Heritage Society is sponsoring the installation of a memorial to the area's pioneers, on the occasion of the Village of Onoway's 75th Anniversary. Call for Submissions: sculpture should be bronze, or durable material aesthetically in keeping with the subject matter and surroundings. For more info Ph: 967-3729

Artists Dancers Performers Etc... Free performance space, make cash be a star or at least call me. Pat 413-3476.

Looking for artists and models interested in life drawing or sculpting for Monday evenings. Ph. 421-7759.

Needed drafting table and place to work. If someone could provide this free I would work in exchange. 424-0613

Wanted Contributors: Poetry (6 or more), Fiction (400 words or less), and Cartoons, for new fiction magazine, Inquire and Submit to: r6accessweb.com or #203, 10133-108 Street, Edmonton T5J 1L1.

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Steel Horse Prod. needs Equity actors who can sing and dance for Summer show Fax. Photos/resume to Pia (250)598-5338 Auditions late Feb

The Edmonton Theatre Squared Society will be holding open auditions for the 6th annual Carnival Of Shrieking Youth theatre festival. These auditions are open to all Alberta residents between the ages of 14 and 25. Feb 13 & 14. Call for info 499-1271

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Guitarist available for full or part time rock/pop/40 band. J.D. 459-7215.

Experienced ethnic percussionist with good energy. Call Jocelyn 454-8095.

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Blues-rooted band seeks lead guitarist and bass. Influences: Willie Mouth Mason, Stevie Wonder... If under 25, call Julie 462-1215.

Seeking country/rock lead guitar & bass player. Full time (some road work involved). Vocals an asset. 474-4627.

Singer seeking blues band to cover Janis Joplin and original tunes. Aurora 430-1451.

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Newfoundland folk band looking for East Coast style musicians, travel involved. Professional attitude. No pay for rehearsal. 475-0747.

Original pop/rock band seeking competent keyboard player. Dean 469-2612 or Blair/Jason 424-1913.

Seeking country/rock lead guitar player. Some road work involved. Vocals an asset. 474-4627.

Drummer wanted for hard edged blues trio, originals, covers for work in and around town. Mat or Brian 424-3745.

Looking for fellow guitar player/singer to collaborate with on some original and cover songs. Influences: Beatles, Van Morrison, early Joe Cocker and Stevie Wonder. Enjoy playing soul/rock/pop style, call Sean 463-0739.

BITTER needs a bass player. All original band with CD on the way. Influences are The Hip, Oasis, Pumpkins, Stone Roses. No Headache. Call Se-n or David 471-5621.

New to town. Singer/writer requires lead guitarist to form core of classic/folk rock group. Playing and recording. Talent beneficial. Humor a must. Call Doug at 437-1210.

Singer wanted for hard rock band. (Aerosmith, Guns n' Roses). Must have presence and talent. We have management. Leave message at 475-9006.

Bass player wanted for original/cover band. Call Victor 910-2422.

Bass player or guitar player wanted for weird pop band. Call Phil at 454-0201.

Blue Locusts seeking guitarist funk/jazz. Contact Kurt 432-6018.

Bass & Drums needed for original band with management and C.D.s. In tune prod. 459-7239

Experienced young vocalist looking to form country band. 489-1279

Fast looking for guitar player. Funky R & B, Reggae. Call Dave 425-6626.

Edmonton Musicians' Club seeking musicians for jams, open stage, and show-casing at the Claveau Pub. No membership or entrance fees. Bring your instrument and have a blast. For info: Call the Tonmeister at 479-3825.

Desperately need multi-talented guitar and/or piano player to learn and play my original/folk blues tunes. Sue, 433-8969.

Rock & roll band requires a singer and drummer for studio and live gigs. Call Mike at 476-3365 or 975-1267 after 7 pm.

Guitarist/vocalist into monster Magnet, Fu Manchu, Kyuss looking for solid rhythm section to lay fat grooves. Call 432-6327

Singer wanted original and cover band, serious enquiries only. Influences: Led Zepplin, White Snake, Metallica, Van Halen. Contact Bob 469-5503 or Alex 433-8715 before 5 p.m.

Creative singer guitarist harmonica player looking for bass & drummer. (18-27) to form original progressive blues band. Influences: progressive blues, heavy alternative drone-like acoustics (J. Page, Hendrix and Blue Cheer). Serious inquiries only 488-2120

70 Sunshine Divine requires a creative guitar player who is dedicated to pursue Rock & Roll immortality. All originating influences: STP, Porno For Pyros, Type O-Negative. No wives please. 436-7424

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Deadheads Write. We need a bass player 430-7455 David.

If you're a drummer and know the bands: Yano and Eraserheads, call Dimebag 436-9837.

Freak Out! If you are a musician, first a Zappa-holic and pseudo-musicologist second and amusing manic third. Call Mike at 463-0954. Do something.

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Wanted: Dynamic drummer for blues-influenced hard rock/alternative band. We're committed and experienced, so you better be too! Call Sid at 432-1104. Leave Message.

Looking for poets, musicians, performers, for indoor project. Ph. Rod 473-0610.

Seeking drum students. Will teach for Free. 941-3572

Looking for a vocal percussionist. (You can sound like drums by using your voice). Email me at eamit.com or leave message @ 456-6625.

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For further information call
Chrysalis Intake 454-9656
CRJ 0204 / Chrysalis

IMMEDIATE EMPLOYMENT

We have openings for 6 telephone people in our office full/part time. Hourly wage + bonuses. We welcome the disabled, seniors and reliable students.
Call 429-0544.
CRJ 0115 / app/han

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What to give the person who has everything? How about a 1 hour therapeutic relaxation massage? Borealis Massage Therapy Clinic Gift Certificates & packages available 426-0979
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Soft touch by Christie • Indulge in pampering
Luxurious personalized pampering
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Try a sensational Hydro Shampoo
Walk-ins Downtown • Out calls available
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CRJ 11/896 / CASTLE

PETS

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JED/8054 0129-2416

FRIENDS FOR LIFE

For more information please contact the Edmonton SPCA at
4 7 1 - 1 7 7 4

Remember when you thought you could change the world?

Now you can.

How? By being kind to yourself, to others and to the earth.

The most simple acts have a ripple effect—holding a door for someone, smiling and saying hello, writing a thank-you note to a co-worker...

We also invite you to join with us in celebrating Random Acts of Kindness Week February 9th—15th.

For more information please call the Edmonton Community Foundation at 423-4595.

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24-HOUR SERVICE
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Print your word ad clearly in the space provided. Each letter, punctuation mark, and space between words take up one character. Charges are \$5 for one form per issue. (\$2 for capitals/bold. \$1 per extra line.) Prices do not include GST.

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NAME (PLEASE PRINT): _____ CITY: _____

ADDRESS _____ POSTAL CODE: _____ DAYTIME # _____

PROV: _____

DEADLINE - MONDAYS - 3 PM

VUE CLASSIFIEDS

Empire Building, 302, 10080 Jasper Avenue, T5J 1V9 Ph: 426-1996

VOLUNTEER

The Western Canada Wilderness Committee needs a well-groomed person with sales experience to promote art that is available to be sold. A minimum of approx 8 hrs per week necessary. Call 420-1001.

no 1294

Add a New Dimension! The Friends of University Hospital are looking for responsible adults to join our Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community.

For more info on how to get started, call 482-8428.

no 1284

ESL TUTORS NEEDED

Volunteer to teach English to adult immigrants; days or evening, small groups; training provided. Call Paulette, 424-3545.

no 1211

MAKE A DIFFERENCE Immigrants to Canada would love to make Canadian Friends. Newcomers require friendship and support, help with conversational English and learning about Edmonton. No second language required. Call the Host Program at 424-3545.

no 1220

Education equals higher levels of employment. Volunteer with the YMCA Enterprise Centre and help youth and adults complete their education and enter employment. You can assist youth either one-to-one or in groups. We provide the training and the support. We ask for 2-3 hours a week. Be part of the future! Call Nancy 429-1991 today!

no 1113

Help the environment and have fun, too! Volunteer for simple but crucial tasks with the Toxics Watch Society. Call Chris 413-6930.

no 1115

WOMEN IN TRADES PROGRAM INTERESTED IN PROMOTING WOMEN INTO NON-TRADITIONAL CAREERS IN TRADES & TECHNOLOGY FIELDS? EMPLOYMENT DEVELOPMENT SERVICES is currently recruiting volunteers to sit on our Board of Directors. Call 488-2760 for more information.

no 1016

Get involved in theatre! Friendly, committed volunteers are needed for usher positions at the Citadel. Great benefits! Call Andrea at 426-4811, ext. 4246.

no 0108

A FEW GOOD MEN... The Alberta Family & Social Services Volunteer Program trains volunteers to work as mentors or tutors on a one-to-one basis with youth who have experienced family problems. We have several young boys on our waiting list whose lives would be better because of you! Please call Karin Boyd at the Arbutus Foundation at 427-8564 to find out more.

no 0005-0212

Make a world of difference by volunteering only 2-3 hrs a week with a family in need. Call Annik Moreau, Alberta Family & Social Services. 431-6745.

no 0704

Boys' and Girls' Clubs of Edmonton 1997 need energetic people who enjoy the company of kids, volunteers can work one-on-one, or with a group of kids. Programs involve sports, outdoors, arts and crafts, music, reading, nutrition, cooking and life skills. Contact Rhonda at 422-6038.

no 0101-0125

MAKE A DIFFERENCE: Newcomers to Canada would love to make Canadian Friends. Newcomers require friendship and support, help with conversational English and learning about Edmonton. No second language required. Call the Host Program at 424-3545.

no 0704

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS?

The Distress Line answers over 2,500 calls a month from people in need and we need your help to ensure those calls get answered. If you can provide 4 hours a week, we'll provide excellent training and a very rewarding experience. Our next training starts in January. For more information call The Support Network 482-0198.

no 1218-0115/96

Volunteer to become a community friend to an adult experiencing loneliness and isolation due to mental illness. Offer someone the support of your friendship and see the difference it will make in both of your lives. Flexible hrs. (approx 2-3 hrs/wk) one year commitment. Call Paddy at the Canadian Mental Health Association 414-6300.

no 0108

Become a friendly visitor in your community. Volunteer with Capital Health Home Care. Call Volunteer services 15 @ 413-7306.

no 0002

PSYCHICS

Jontay's Psychic Castle
From 9:00 A.M. TO 9:00 P.M.
425-9535

JUL 0128-0205/96

SMOKING

Nicotine Anonymous
Trying to quit smoking? THU: 7:30 p.m., St. Lukes Anglican Church, 8424-95 Ave.

no 0900

VIDEO PRODUCTIONS

Make your special event unforgettable! Capture the moments on Video. Call Kim's Productions @ 481-0344 for more details

VU 0123-28

YOUTH SERVICES

Are you
Unemployed or under employed?
18-30 years of age?

And

Do you have a disability?

If So

AT NO COST

to participants Chrysalis Youth Services will assist you in obtaining employment and you may be eligible to receive a training allowance in the process. For further information call Chrysalis Intake 454-9656

CRU 0204/Chrysalis

ADULT CLASSIFIEDS

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no 0122

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CRU 0213/98

ESCORTS - MALE

ASIAN CUTIE
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FOR MEN, HOTEL CALLS ONLY
ANYTIME 479-2461

JUL 0122/98

Robert
I'm an independent, handsome and sexy
male escort, available 24 hr. at 413-8219.

JUL 0128-0218

BREXO

I am tall, handsome and sexy, 22 yrs. old. Male escort
available any time to fulfill your wildest dream. Please
phone at 413-1807.

CRU 0212/98

SUPPORT OUR EDMONTON OILERS



HEY EDDIE! by GRASDAL

AN ARGUMENT AGAINST ANIMAL TESTING



The Following is a List of Cool Business That Support CJSR And Offer Our Friends A Special Deal:

ACOUSTIC MUSIC SHOP (9913-82 Ave.)

-10% off regular priced items

THE BILLIARD CLUB (#200-Strathcona Square)

-10% off

BLACK BYRD (10442-82 Ave.)

-10% off regular priced merchandise

BODY PERFECT TANNING & NAILS (11124-82 Ave.)

-10% off regular priced packages

THE BOTTOMLINE (8223-104 St. Lower Level)

-10% off hair and body work

CAFE MOSAICS (10844-82 Ave.)

10% off food

CAFE SOLEIL RESTAURANT (10360-82 Ave.)

10% off food

CANCUN RESTAURANT (5730-104 St.)

10% off food

CHIANTI CAFE & RESTAURANT (10501-82 Ave.)

10% off total bill (not valid with other offers)

COLOUR BLIND (10544-82 Ave.)

10% off regular priced merchandise

COM-CEPT MICROSYSTEMS (#218, Campus Tower, 8626-112 St.)

20% off discs

DADEO RESTAURANT (10548A-82 Ave.)

10% off food

DEJA VU (West Edmonton Mall)

10% off regular prices except concert shirts

EDMONTON JAZZ SOCIETY (Yardbird Suite)

Free bag of popcorn with admission

FARISIDE SKATE AND SNOWBOARD (West Edmonton Mall)

10% off selected clothing

FINE ARTS DENTAL LAB (10565-111 St.)

Partial dental repairs

FIORE CANTINA ITALIANA (8715-109 St.)

10% off total bill

GLAM SLAM CLOTHING (9011 Hub Mall)

15% off all merchandise

GRAVITY POPE (10442-82 Ave.)

10% off regular priced items

HARDCORE MOUNTAIN BIKE STORE (10008-82 Ave.)

No GST on regular priced items

JULIO'S BARRIO RESTAURANT (10450-82 Ave.)

10% off

LOUISIANA PURCHASE (10320-82 Ave.)

10% off

MAN'S IMAGE HAIR & SCALP CLINIC (9549-76 Ave. Rear Entry)

25% off regular priced merchandise

NEW ASIAN VILLAGE (10143 Saskatchewan Drive)

10% off and special prices

PLANET INC: CYBER CAFE (#201, 10442-82 Ave.)

20% off web page courses

PRINCESS THEATRE (10337-82 Ave.)

Free bag of popcorn with every film

PROPAGANDA HAIR (10322-81 Ave.)

10% off hair cuts

REBAR (10551-82 Ave.)

\$2 off the price of a jug

THE REV (10030-102 St.)

No cover charge Fridays

REVOLUTION CYCLE (15109-Stony Plain Rd.)

15% off all parts and accessories (some exceptions apply)

RIVER VALLEY CYCLE (9124-82 Ave.)

10% off all parts and accessories

ROOTS CANADA (West Edmonton Mall)

10% off regular priced merchandise

SONIX (10351-82 Ave., Downstairs)

10% off purchases (not valid with other offers)

SOUND CONNECTION (10744-101 St.)

10% off regular priced items

TRACK N' TRAIL (10148-82 Ave.)

10% off regular priced items

TRUE NORTH HEMP (10760-82 Ave.)

10% off regular priced items

CJSR FM88
edmonton's independent

©201

PLEASE RECYCLE THIS COPY OF VUE WEEKLY

LAST LOOKS

The band Lights of the Future entertained the throng which gathered at the Power Plant Saturday night. But this was no ordinary band—the group is made up of musicians gathered from the streets of Nicaragua. So not only was it a night of Latin music, it offered some serious social insights, as well. After all, how often do you get to meet anyone—let alone a musician—from the land of the Sandinista movement?

Photo: David Williamson



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Women seeking Men

I'm a 5'3" tall, 101 lb. active female with medium length, brown hair. I love singing & dancing. I have aspirations for bigger & better things. I'm motivated, employed, & have a 2 yr. old son who's the light of my life. I'm looking for a 22-29 yr. old, confident, employed, active, good looking male who doesn't mind sweating it out at the gym. Box 2512.

I'm a mid 30's, single female with no dependents. I have a great job & life. I'm looking to make some new friends to share good times together. I enjoy long walks, skiing, & just enjoying life. If you're interested, & I'd like to know more, leave me a message. Box 2262.

I'm a 5'6" tall, voluptuous female with blonde hair & green eyes. I'm very open-minded & looking for adventure. If you'd like to know more about me, get back to me. Box 9921.

I'm a 32 yr. old, 5'6" tall female with brown hair & green eyes. I'm looking for a clean-cut, intelligent, employed, 32-42 yr. old male who can carry on a good conversation & enjoys a good joke even if it's slightly warped. Smokers & casual drinkers are okay. I enjoy traveling, pool, two-stepping, & much more. I'll try anything once as long as it doesn't involve increasing my life or health insurance. If any of this sounds interesting, get back to me. Box 9875.

My name is Terry. I'm a tall, attractive female with long, shapely legs, long, black hair, green eyes, & sparkling white teeth. I enjoy country music, two stepping, & beer. I'm interested in a gentleman over 6' tall, for a caring, sharing relationship. I hope to hear from you soon. Box 7753.

This is Sherry. I'm a full-figured female who cares about her appearance. I'm looking for a 32-37 yr. old male for friendship, companionship, & see where it goes from there. I'm not into head games or one-night-stands. If you're interested, box me back. Box 9962.

I'm a 46 yr. old, 5'4" tall, 160 lb. female with blonde hair & blue eyes. I'm looking for an attractive, 40-49 yr. old male to start & friendship that might lead to a long-term relationship. I enjoy country music, movies, dining, karaoke, & much more. If you're interested, get back to me. Box 1452.

My name is Sherry. I'm a 36 yr. old, single mother with jet black hair & hazel eyes. I wear glasses & I'm a smoker & casual drinker. I'm adventurous, spontaneous, romantic, passionate, & looking for a man with similar qualities. If you're serious & would like to know more, leave me a message. Box 4804.

I'm a 38 yr. old, 6'2" tall, slim, attractive, country lady with blonde hair. I'm looking for a country gentleman who loves the outdoors & horses. You should be honest, open, sincere, & interested in a long term relationship starting with friendship. If you're interested, leave me a message. Box 4567.

I'm a 5'6" tall, 160 lb. attractive, outgoing, well-endowed female with brunette hair & bluish gray eyes. I enjoy lingerie, bubble baths, candlelit times & more. I'm a smoker & casual drinker. I'd like to start a friendship & see where it goes from there. I hope to hear from you soon. Box 2364.

My name is Diane. I'm a 42 yr. old female with shoulder length, blonde hair & blue eyes. I'm a smoker & casual drinker. I enjoy flea markets, long walks, & much more. If you'd like to know more about me, get back to me. Box 1049.

This is Stacy. I'm a 19 yr. old, 5'10" tall, full-figured female with medium length, dark brown hair. I'm warm, compassionate, caring, & have a warped sense of humor. I seek the same in my mate. I'm looking for someone under 30 yrs. old, for dating & perhaps more. If you'd like to know more about me, get back to me. Box 7772.

I'm a mid 30's, 5'5" tall, 150 lb. fit female with dark hair & big, brown eyes. I'm looking for someone to get together with for dinner, dancing, & more. There's not much in this world that I don't like. I'll try anything once except bungee jumping. If you think we might have something in common, give me a shout. Box 1743.

I'm a 20 yr. old, 5'8" tall, 183 lb. female with long, brown hair & hazel eyes that change color. I enjoy purple sunsets, warm rain, snowball fights, & more. I'm looking for an 18-28 yr. old male for fun & friendship. If you'd like to know more about me, get back to me. Box 1429.

My name is Sandy. I'm a 5'5" tall, slim female with ashy hair & blue eyes. I'm looking for a man with a good sense of humor who enjoys dancing, movies, good conversation, & just getting out. If you're interested, get back to me. Box 1422.

My name is Marilyn. I'm a 43 yr. old, 5'7" tall, divorced, full-time employed, kind, caring, full-figured, somewhat aggressive female with dirty blonde hair, who's looking for friends & casual dating. I'm attracted to dark haired, stocky men between 35-45 yrs. old, who are non-smokers & light social drinkers. If you're interested & you'd like to know more, leave me a message. Box 1270.

I'm a 19 yr. old, 5'4" tall, 110 lb. female with brown hair & brown eyes. I'm looking for someone to talk to & possibly meet. If you're interested, give me a call. Box 1165.

I'm a 25 yr. old female. I enjoy the outdoors, horseback riding, country music, skidooring, baseball, fishing, camping, & much more. If any of this sounds interesting, box me back. Box 1162.

I'm an 18 yr. old, 5'8" tall female with short, brown hair & blue eyes. I'm looking for a friendship that could lead to something more serious. I'm interested in hiking, camping, pool, fishing, reading, movies, & anything to do with the outdoors. If you'd like to know more about me, box me back. Box 9784.

I'm a fun-loving, outgoing, woman with blonde hair & blue eyes, who enjoys city life as well as life on an acreage outside Edmonton. I love the security that this offers. I enjoy theater, dining out, cuddling in front of a fire, hot tubs, & a swimming pool. I'm a smoker & casual drinker. Call Box 9361.

I'm a 5'7" tall, classy, non-smoking, intelligent, beautiful, single, honest, caring, white female with blonde hair & blue eyes. I like long walks, biking, traveling, music, cooking, & more. I'm looking for a single, caring, considerate, attractive, well grounded, fit, non-smoking, white male, 35-45 yrs. old, 5'10"-6'3" tall, for friendship & maybe more. Box 8271.

I'm a 22 yr. old, 5'4" tall, single, white female with shoulder length, brown hair & blue eyes. I'm looking for a 21-30 yr. old, caring, down-to-earth, sensitive male with a good personality. I love the outdoors, camping, long walks, reading, skiing, movies, & much more. If this sounds good to you, box me back. Box 7596.

I'm a 50 yr. old, 5'6" tall, 130 lb. lady. I'd like to meet a fun, spontaneous man who has a serious side & is a very good communicator. I enjoy dining, dancing, the outdoors, & hope you do too. If interested, give me a call. Box 7231.

This is Connie. I'm a 5'5" tall, 135 lb. country girl with long, dark hair & hazel eyes. I'm looking for someone to two step the night away. We could start as friend & see where it goes from there. I enjoy country music, dancing, rodeos, & much more. If you're a cowboy, you've got one foot in the stirrup. Box 3224.

Men seeking Women

I'm a 29 yr. old, 5'10" tall, 270 lb., tanned male with blond hair & blue eyes. I'm looking for a girl friend for a monogamous relationship. If this sounds like you, or you're interested, box me back. Box 9888.

This is Steve. I'm a fun-loving, kind of guy who would like to find someone to have fun with. This is not about one-night-stands. If you're interested & you'd like to know more, let's take it from there. Box 9204.

I'm a 32 yr. old, slim, tall, good looking, athletic, single, professional white male. I have no dependents & seek the same. I'm looking for an affectionate woman who loves dogs, has a sense of humor, enjoys traveling, music, & adventures. I hope you can help me. Box 7527.

I'm looking for a friendship with a woman around 30 yrs. old. I'm financially secure, a non-smoker, happy, & have many interests. If you're interested, give me a call. Let's see where it goes from there. Box 7123.

I'm a 5'10" tall male with sandy brown hair & blue eyes. I have a real zest for puns, sarcasm, & being attractive to my partner. If this sounds interesting, call Box 4457.

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"FORMICA BLUES" is the debut release by MONO. Their lush sound will find a home with those whose favourites include PORTISHEAD, SAINT ETIENNE, OLIVE etc. The first single "LIFE IN MONO" is featured in the theatrical trailers for "GREAT EXPECTATIONS". Occasionally Mono veer into drum'n'bass and the feel of classic Burt Bacharach, Bridget Bardot and sixties film noir. Mono is best summed up as retro futurism.

cd ep "LIFE IN MONO" available FEBRUARY 3
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